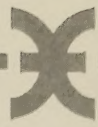


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■ *Twentieth Anniversary Season*
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Faces of the BSO: Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

The AT&T AMERICAN ENCORE Series

The performances at these concerts of Samuel Barber's Piano Concerto with soloist John Browning are made possible with the generous support of the AT&T Foundation as part of the AT&T AMERICAN ENCORE series. The AT&T AMERICAN ENCORE series is designed to encourage encore performances of previously premiered twentieth-century American works that have been neglected or infrequently performed, but are judged to represent important contributions to American contemporary music composition. Two more works will be performed as part of the AT&T AMERICAN ENCORE series during the BSO's 1993-94 subscription season: George Perle's *A Short Symphony* under Seiji Ozawa's direction in March, and Walter Piston's *Symphony No. 2* under the direction of Roger Norrington also in March. The first work included as part of the AT&T AMERICAN ENCORE series in the BSO's subscription concerts this season was Leon Kirchner's *Music for Orchestra II*, which was performed under the direction of Thomas Dausgaard in February.

A Note to our Patrons

This week the orchestra is testing a set of stage platforms that have been constructed for the new Concert Hall at Tanglewood, scheduled to open this summer. This test will help us determine whether a similar set of risers may be desirable for use at Symphony Hall in the future. Because these risers must remain in place throughout the concert, the piano for the concerto on this week's program cannot be wheeled on- and offstage as usual, and will be positioned on a portion of the Symphony Hall stage extension during the performance of Bartók's Concerto for Orchestra.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibit-

ing their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through February 21 is a watercolor exhibit from the Salmon Falls Artisans Showroom of Shelburne Falls, Massachusetts, that features paintings by Joan Boryta, Walter Cudnohufsky, and Elise Davis Pieropan. The thirty-five paintings in the exhibit, which is entitled "Berkshire Impressions," show the region's varied landscape, dramatic seasonal change, and prominent history. This exhibit will be followed by "Art by Children in Public Schools" (February 21-March 26), organized by the Massachusetts Art Educators Association and featuring works by students in grades K-12. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include "Chopin' with Chopin" on Saturday, February 5, at 6:30 p.m. Guests will prepare and eat a sumptuous dinner in the catering kitchen of Seasoned to Taste chef Tom Brooks, all to the music of Chopin. The inimitable Harry Ellis Dickson will be on hand to regale everyone with his stories of life in the orchestra. Children of all ages will enjoy a Valentine's Party and Teddy bear parade with "Berlioz the Bear" on Sunday, Feb-

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ruary 13, at 2 p.m. in Higginson Hall. Award-winning author/illustrator Jan Brett, whose husband Joseph Hearne plays double bass in the orchestra, will read from her delightful book *Berlioz the Bear*, which was inspired by a BSO performance. An ensemble of BSO players, including Martha Babcock, Norman Bolter, Thomas Gauger, Joseph Hearne, Thomas Martin, and Harvey Seigel, will perform at the party, and ice cream and cake will be served. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO violist Michael Zaretsky is soloist for the premiere of Yakov Yakulov's Viola Concerto with the ensemble Alea III under the direction of Theodore Antoniou on Friday, February 4, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. For more information, call 353-3340.

BSO Assistant Concertmaster Laura Park performs Beethoven's G major violin sonata, Opus 96, Ysaÿe's Sonata No. 1 in G minor for solo violin, Busoni's Violin Sonata No. 2 in E minor, Opus 36a, and Bartók's Rhapsody No. 1 with pianist Sergey Schepkin on Friday, February 4, at 5:30

p.m. at Dunster House, Harvard University (free admission), and on Sunday, February 6, at 4 p.m. at the United Parish in Brookline, 210 Harvard Street, Brookline (admission \$6).

The Boston Artists Ensemble performs Mendelssohn's Piano Trio in D minor, Opus 49, and Brahms's Piano Trio in B, Opus 8, on Friday, February 4, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on Sunday, February 13, at 2 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are violinist Arturo Delmoni, BSO cellist Jonathan Miller (the ensemble's founder), and pianist Randall Hodgkinson. Call (617) 527-8662 for ticket information, including senior and student discounts, and Peabody Museum member discounts.

BSO members Edward Gazouleas, viola, and Ronald Feldman, cello, are among the performers in a Boston Conservatory Chamber Ensemble concert on Sunday February 6, at 4 p.m. at the First and Second Church, 66 Marlborough Street, Boston. The program includes Menotti's Suite for two cellos and piano, Kirchner's Trio for piano, violin, and cello, and Schumann's Piano Quartet in E-flat, Opus 47. Tickets are \$10 (\$7 students and seniors). For more information, call (617) 536-3063.



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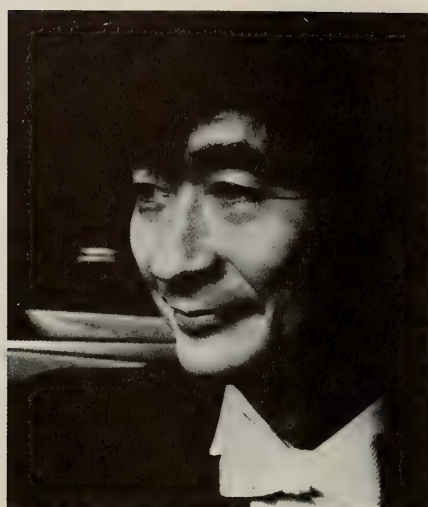
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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sewitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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1993-94**



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Charles Munch chair
Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair
Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair
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John and Dorothy Wilson chair,
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Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr.,
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Muriel C. Kasdon and
Marjorie C. Paley chair
Raymond Sird
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Amnon Levy
Theodore W. and Evelyn Berenson
Family chair
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
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Marylou Speaker Churchill
Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
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*Kazuko Matsusaka

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‡Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
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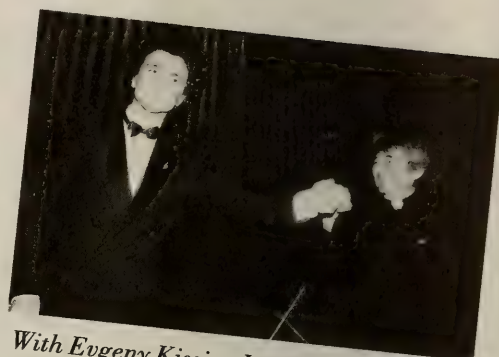


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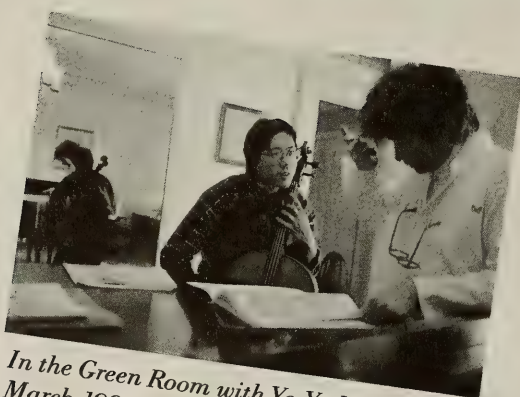
*With Leontyne Price, Isaac Stern, Itzhak Perlman,
Mstislav Rostropovich, and Rudolf Serkin at the
BSO Centennial Gala, October 1981*



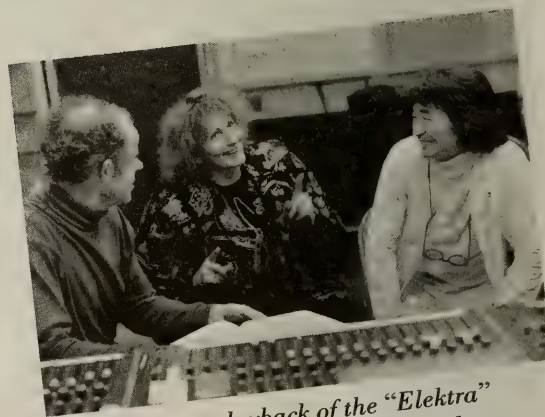
With Evgeny Kissin, January 1993



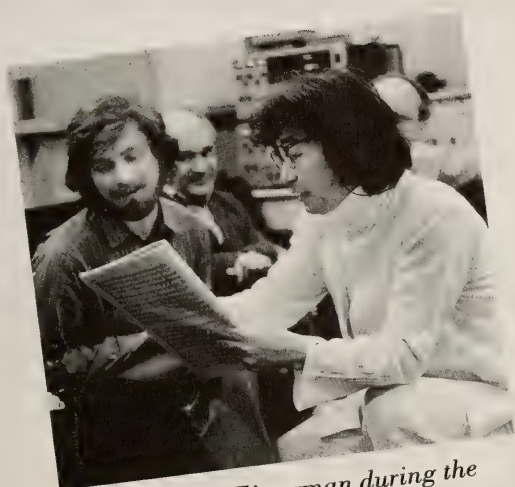
In rehearsal with Jessye Norman in Hamburg, December 1988



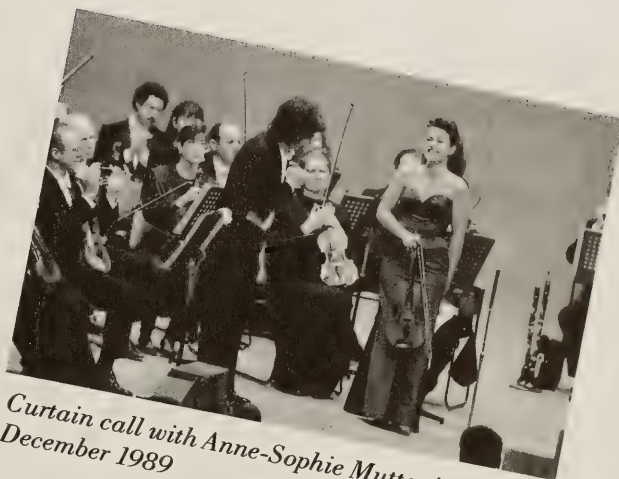
*In the Green Room with Yo-Yo Ma,
March 1988*



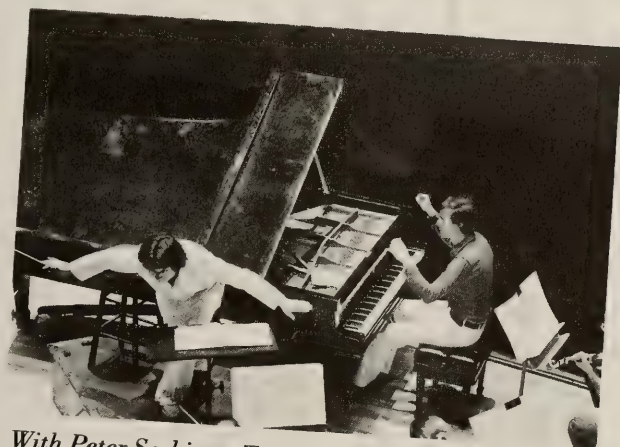
*Listening to a playback of the "Elektra"
recording session with Hildegard Behrens,
November 1988*



With Krystian Zimerman during the recording of Liszt's Piano Concertos and "Totentanz," April 1987



Curtain call with Anne-Sophie Mutter in Tokyo, December 1989



With Peter Serkin at Tanglewood, August 1979



With Leon Fleisher, October 1991



With Kathleen Battle, April 1986



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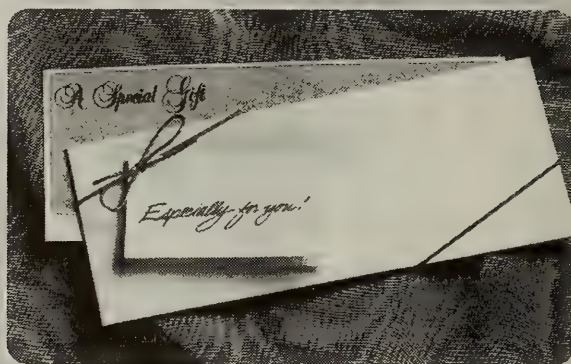
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Ludwig van Beethoven

Leonore Overture No. 3, Opus 72a



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He completed the Leonore Overture No. 3 in March 1806 for the second version of the opera we know now as Fidelio, and it was first played at a performance of the opera under the direction of Ignaz von Seyfried on March 29, 1806. The first American performance of the overture was given at the Tremont Temple in Boston by the Musical Fund Society under George J. Webb on December 7, 1850. Georg Henschel led the first Boston Symphony performance in March 1882; it has also been heard at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud,

Pierre Monteux, George Schnéevoigt, Serge Koussevitzky, Daniele Amfitheatrof, Tauno Hannikainen, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, Eugene Ormandy, Joseph Silverstein, Seiji Ozawa, Lukas Foss, Stanislaw Skrowaczewski (who led the most recent subscription performances in January 1990), and Charles Dutoit (who led the most recent Tanglewood performance in August 1993). The overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Beethoven's love affair with opera was long and not fairly requited. During the last four years of his life, he cherished a plan to collaborate with the poet Franz Grillparzer on a work based on the legend of the fairy Melusine, and the success of the one opera he actually wrote, the work that began as *Leonore* and came finally to be called *Fidelio*, came slowly and late, and at the cost of immense pain. That Beethoven, over the course of a decade, wrote four overtures for the work tells its own story. These four works embody three distinct concepts, *Leonore* No. 2 (1805) and *Leonore* No. 3 (1806) being variant workings-out of the same design, while the *Fidelio* Overture (1814) is the most different of the bunch. *Fidelio* is the one that normally introduces performances of the opera, which is in accordance with Beethoven's final decision on the question, and *Leonore* No. 3 is the most popular of the four as a concert piece. (*Leonore* No. 3 also shows up in the opera house from time to time, as a sort of aggressive intermezzo before the finale, but that is strictly a touch of conductorial vanity, and the fact that Mahler was the first so to use the piece does not in any way improve the idea.)

Leonore-Fidelio is a work of the type historians classify as a "rescue opera," a genre distinctly popular in Beethoven's day. A man called Florestan has been spirited away to prison by a right-wing politician by the name of Don Pizarro. Florestan's whereabouts is not known, and his wife, Leonore, sets out to find him. To make her quest possible, she assumes male disguise and takes the name of Fidelio. She finds him. Meanwhile, Pizarro gets word of an impending inspection of the prison by a minister from the capital. The presence of the unjustly held Florestan is compromising to Pizarro, who determines simply to liquidate him. At the moment of crisis, Leonore reveals her identity and a trumpeter on the prison tower signals the sighting of the minister's carriage.

Leonore No. 3 tells the story. It traces, at least, a path from darkly troubled beginnings to an anticipation of the aria in which Florestan, chained, starved, deprived of light, recalls the happy springtime of his life; from there to music of fiery energy and action, interrupted by the trumpet signal (heard, as it is in the opera, from offstage);



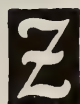
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and finally to a symphony of victory. In Beethoven's music, humanistic idealism transcends the claptrap and melodrama of the libretto. In a way, *Leonore* No. 3 is the distillation of the *Fidelio* ideal. It is too strong a piece and too big, even too dramatic in its own musical terms, effectively to introduce a stage action. Beethoven allowed its use for only two performances of *Leonore*, and for the next revival, the extensively rewritten *Fidelio* of 1814, there was a new overture, less overwhelming and more appropriate. *Leonore* No. 3, however, stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble passion.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

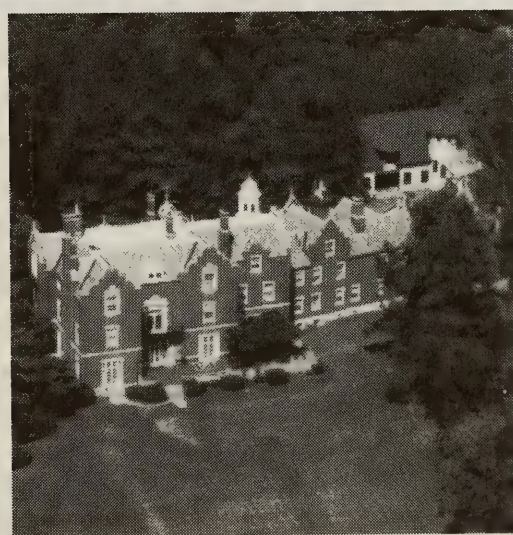


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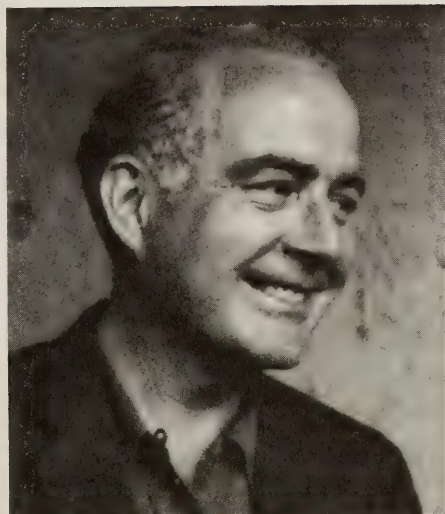


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Samuel Barber

Concerto for Piano and Orchestra, Opus 39



Samuel Osborne Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He wrote his piano concerto on a commission from his publishers, G. Schirmer, Inc., in celebration of Schirmer's hundredth anniversary, for performance during the inaugural week of concerts in Philharmonic Hall at New York's Lincoln Center. The commission came to Barber in 1959. The second movement was adapted from an Elegy for Flute and Piano he composed that year for Manfred Ibel, a young German art student and amateur flutist to whom Barber dedicated the Piano Concerto (and who later earned a degree in architecture from Yale University). Barber completed the concerto on September 9, 1962. Just

two weeks later, on September 24, pianist John Browning gave the world premiere with Erich Leinsdorf and the Boston Symphony Orchestra at Philharmonic Hall, followed by subscription performances in Boston, and by a Tanglewood performance the following August. This week's performances with Mr. Browning are the BSO's first of the work since then. In addition to the soloist, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, bass drum, cymbals, suspended cymbal, antique cymbals, low tom-tom, tam-tam, triangle, xylophone, whip, harp, and strings.

Samuel Barber's Pulitzer Prize-winning Piano Concerto was his third "official" work in the genre, being preceded by the Violin Concerto of 1939-40 and the Cello Concerto of 1945. On the occasion of the Boston premiere in September 1962—as part of the second subscription program led by the BSO's then new music director Erich Leinsdorf—annotator John N. Burk observed that "A piano concerto is about the only musical form Samuel Barber has not undertaken until now." In fact, Barber had worked on a piano concerto—never published or performed—while he was a student at the Curtis Institute of Music three decades earlier.*

Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else*," which reads in part: "To begin with I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I'm sure . . . Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked him as a talented composer, among them his Opus 3 *Dover Beach*, a set-

*Prior to the Piano Concerto, the Boston Symphony Orchestra had given the world premieres of four other works by Barber: the Second Symphony and *Knoxville: Summer of 1915*, under Koussevitzky, in 1944 and 1948, respectively; *Prayers of Kierkegaard*, premiered under Charles Munch in 1954; and *Die Natali (Chorale Preludes for Christmas)*, commissioned for the BSO's seventy-fifth anniversary and also premiered under Munch, in 1960.



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ting for voice and string quartet of Matthew Arnold's text, which Barber himself recorded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre. Anyone coming to his music for the first time will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text; the *Hermit Songs* and *Despite and Still*, both for voice and piano; the Cello Sonata; the Piano Sonata (called by Vladimir Horowitz "the first truly great native work in the form," and championed also by John Browning, among other pianists); the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and the NBC Symphony in 1938); and the Overture to *The School for Scandal*, the first of his works to be performed by a major orchestra (it was premiered by the Philadelphia Orchestra in August 1933). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the Salzburg Festival the same year; and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), is still being reevaluated. (A currently available recording was drawn from performances at the 1983 Spoleto Festivals in Charleston and Italy; more recently, *Antony and Cleopatra* was produced by Lyric Opera of Chicago during the 1991-92 season.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that, when writing, say, a concerto, "I write what I feel. I'm not a self-conscious composer . . ." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music.

Barber wrote his Piano Concerto specifically for John Browning, whose playing he came to admire when the pianist made his New York Philharmonic debut in February 1956 as part of a program that also included the premiere of Barber's *Medea's Medita-*



During recording sessions for Barber's Piano Concerto in January 1964: (foreground, left to right) Columbia Records producer Paul Myers, conductor George Szell, John Browning, and Samuel Barber

tion and Dance of Vengeance. For purpose of the Piano Concerto, Barber invited Browning to his home so he could hear the pianist play through much of his repertoire, and to speak with Browning about the pianist's training with the famed piano pedagogue Rosina Lhévinne—with particular reference to the "Russian style" of pianism that Barber specifically admired, and to certain technical effects that the concerto would ultimately incorporate. On two occasions before the premiere, Browning played the work for Barber in the presence of Vladimir Horowitz, who seconded Browning's view that a particularly tricky passage in the third movement needed simplifying if it was to be played at a proper tempo. Another kind of change was made in 1960 at Erich Leinsdorf's instigation, after the first two movements were completed, when Barber replaced the original *pianissimo* ending of the first movement with a *fortissimo* one, to provide greater contrast with the start of the second movement.

Two factors interrupted work on the concerto's third movement: the death of Barber's sister in July 1961, which plunged him into a depression, and a trip to Russia, in March 1962, as the first American composer ever to attend the Congress of Soviet Composers, where he learned that several of his works—among them the Adagio for Strings, the Violin Concerto, the Cello Concerto, the Piano Sonata, and his collected songs—had already been published in Russian editions. Given the overall time frame, and limited rehearsal time—there were two in Boston and one in New York—small



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changes continued to be made as late as the final rehearsal, such as the addition of a whip to the percussion required in the last movement. (Material summarized in this and the preceding paragraph is drawn from, and discussed more fully in, Barbara Heyman's recent biography of the composer, *Samuel Barber: The Composer and his Music*, published by Oxford University Press.)

The composer provided the following description of the music for the premiere:

The Concerto begins with a solo for piano in recitative style in which three themes or figures are announced, the first declamatory, the second and third rhythmic. The orchestra interrupts, *più mosso*, to sing the impassioned main theme, not before stated. All this material is now embroidered more quietly and occasionally whimsically by piano and orchestra until the tempo slackens (*doppio meno mosso*) and the oboe introduces a second lyric section. A development along symphonic lines leads to a cadenza for soloist, and a recapitulation with *fortissimo* ending.

The second movement ("Canzona") is song-like in character, the flute being principal soloist. The piano enters with the same material which is subsequently sung by muted strings, to the accompaniment of piano figurations.

The last movement (allegro molto in 5/8) after several *fortissimo* repeated chords by the orchestra, plunges headlong into an ostinato bass figure for piano, over which several themes are tossed. There are two contrasting sections (one "*un pochettino meno*," for clarinet solo, and one for three flutes, muted trombones and harp, "*con grazia*") where the fast tempo relents: but the ostinato figure keeps insistently re-appearing, mostly by the piano protagonist, and the 5/8 meter is never changed.

The new work was instantly acclaimed, and was performed repeatedly by John Browning, who by 1969 had played it nearly 150 times. In January 1964 it was recorded by Browning with George Szell and the Cleveland Orchestra, who performed it not just in their home city, but also on tour in Sweden, Poland, France, Czechoslovakia, Germany, England, and Russia, where, according to Browning, it was found to be "very Russian in flavor . . . written in the grand bravura style." The concerto won Barber his second Pulitzer Prize in the spring of 1963 (the first was for *Vanessa*) and a Music Critics' Circle Award the following year.

In an interview for the Cleveland Orchestra's program book (as quoted by Heyman), Barber later noted of Browning that "to have anybody who is such a musician . . . who is so plastic in his approach for new work, who is able to change interpretations when we find out something is wrong, when something doesn't go, when something can be improved—to have an artist who can change the way Browning can with his musicianship and with his technical equipment is just wonderful." As for the composer himself—when asked in November 1985 by Barbara Heyman why Barber had been chosen for the Schirmer commission, retired Schirmer executive Hans Heinsheimer responded: "There was no one else, he was our most popular composer—our best." Clearly composer and pianist made for a winning combination. In contrast to the debacle, not long after, of *Antony and Cleopatra* at the new Met, the Piano Concerto brought Barber, then at the high point of his career, one of his greatest triumphs.

—Marc Mandel

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Béla Bartók

The Miraculous Mandarin, Pantomime in one act, Opus 19



Béla Bartók was born in Nagyszentmiklos, Hungary (now Sînnicolau Mare, Rumania), on March 25, 1881, and died in New York on September 26, 1945. He started sketching his ballet The Miraculous Mandarin, based on a play by Menyhért (Melchior) Lengyel, in August 1917 and composed the first version of the ballet between October 1918 and May 1919, though he did not orchestrate it until the summer of 1923. He revised and shortened the score from April to November 1924 and continued to tinker with the ending between 1926 and 1931. In February 1927 he completed an orchestral suite comprising about two-thirds of the score. The first public performance of any of this music came on Budapest Radio on April 8, 1926, when Bartók and György Kosa per-

formed a part of the score in the original version for piano, four hands. The full ballet was first performed on November 27, 1926, in Cologne, Germany, with Jenő Szenkar conducting. The suite was premiered in Budapest by the Philharmonic Society Orchestra, Ernő Dohnányi conducting, on October 15, 1928. The Boston Symphony Orchestra has usually performed the suite from The Miraculous Mandarin rather than the full score. Richard Burgin led the first BSO performances on January 20 and 21, 1950. The suite has also been performed under the direction of Jorge Mester and Seiji Ozawa, who has led every BSO performance of the work since 1971, with the exception of the most recent performances, in March 1985, which took place under the baton of Adam Fischer. Ozawa also conducted the BSO's only previous performances of the complete score: at Tanglewood (with the Tanglewood Festival Chorus, John Oliver, conductor) and on tour in Salzburg (with the choir of St. Hedwig's Cathedral, Berlin) in August 1979. The score calls for two flutes and piccolo (doubling third flute), three oboes (third doubling English horn), three clarinets and bass clarinet, three bassoons and contrabassoon (doubling fourth bassoon), four horns, three trumpets, three trombones and bass tuba, timpani, large and small side drum, bass drum, cymbals, triangle, tam-tam, xylophone, celesta, harp, piano, organ, and strings (a mixed chorus, offstage, is necessary for the full ballet, but not for the suite).

*The Miraculous Mandarin** was the third and last of Bartók's major compositions for the theater; although he was still in his thirties when he completed the draft score and had almost half his life yet to live, he never again attempted to write for the stage. Evidently the difficulties he suffered in bringing *The Miraculous Mandarin* to a full theatrical performance (as opposed to concert versions of the score) evidently soured Bartók forever on the theater, whether opera or ballet, and turned him decisively in the direction of abstract instrumental composition. Though we should not like to lose any of the major concert scores that were made possible by this decision, it is a pity that Bartók did not stay with the theater a little longer, because *The Miraculous Mandarin* reveals a composer of remarkable dramatic temperament, one who can establish setting and character in his music with ease. His two earlier works for the stage—*Bluebeard's Castle*, a one-act opera for two characters, and *The Wooden Prince*, a ballet—both showed signs of genius, though not always uniformly throughout. With *The*

*The title is most familiar in this form, though "miraculous" hardly catches the correct tone. One sometimes finds the title translated *The Wonderful Mandarin*, though we no longer tend to use the word in the sense intended: giving rise to a sense of awe or wonder.



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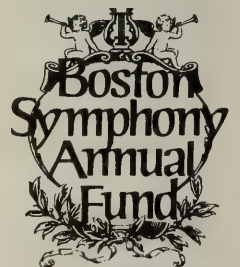
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Miraculous Mandarin (and the Second String Quartet, which immediately preceded it), we find Bartók fully matured in his musical style. He had absorbed the folk elements of his native country as well as the latest trends in avant-garde music from elsewhere in Europe; his powerful musical intellect fused these elements into a personal and tremendously expressive style.

The Miraculous Mandarin was written at a time of economic crisis and political instability in Hungary. In the autumn of 1918 World War I came to an end with the defeat of the Central Powers and the dissolution of the centuries-old Hapsburg Empire, of which Hungary was a part. An ineffectual ruler was ousted in March 1919 by a communist dictator, Béla Kun, who ruled a little over three months by sheer terrorism until the Rumanian army drove him out. The republic was revoked, and Hungary was declared a monarchy, though the throne was empty. Spiraling inflation made paper money worthless, and Bartók's wife Marta recalled how she traded a shirt for eggs and a pair of stockings for milk. During this time of austerity, Bartók was composing his vital and compelling score to a ballet that would not be performed in Budapest until after his death.

Bartók encountered Menyhért Lengyel's scenario for *The Miraculous Mandarin* when it was published in the magazine *Nyugat* in 1917. What he made of it was not a

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ballet, in the sense of a work composed of big dance numbers, but rather a pantomime, a story told in gesture and movement, but movement that might be called, for the most part, "prose" rather than "poetry." This created structural problems for the composer. A series of full-scale dance numbers in a ballet would require a corresponding series of musical numbers, each with its own character, its own beginning and ending, to shape the music. A plot that slithers on from one incident to another is more problematic. Bartók saw the difficulty, and he adapted Lengyel's scenario to give himself a basis for a musical structure, to provide some kind of symmetrical shape to the story. He takes two scenes of violent movement and links each of them with three stages of action to be carried in dance.

The tale is lurid and violent, set in a brothel bedroom. At the rise of the curtain, three ruffians enter with a girl. The men search for money, but when they find none, they order the girl to go to the window and attract a customer. Three times she lures men into the room (the first of the paired "three stages" mentioned above). The first two have no money, and the ruffians unceremoniously throw them out. But finally a mysterious and exotic "mandarin" enters, a man whose face reveals no sign of emotion except for his burning eyes which stare ceaselessly at the girl. She overcomes her aversion to him and begins dancing. When he seems not to respond at all (though his eyes continue to follow her), she dances more and more sensuously. She falls into his lap, and he embraces her, trembling with passion. Now frightened, she tries to elude him, and he pursues her. Just as the Mandarin reaches the girl, the ruffians attack him and take his jewels and money. Then they decide to kill him. Three times they attack him in different ways (Lengyel had four attacks, but Bartók omitted one in the interest of symmetry with the three seductions). They smother him, but he will not die and continues staring at the girl. They stab him, but he does not fall or bleed. They hang him from the chandelier, and it comes crashing down, and he begins to glow with a greenish light. Finally the girl feels some pity for this strange man. She embraces him. Her act of compassion releases him from the longing that has driven him. His wounds begin to bleed, and he finally dies.

The story—a far cry from *Giselle*!—could hardly have been less acceptable to the authorities who had to approve the staging of such things. Budapest forbade proposed performances in 1931 and again in 1941, finally allowing a production only in 1946. A



From the 1946 production of "The Miraculous Mandarin"

production in Cologne in the '20s so aroused public indignation that the city council banned it after the first performance. Even today, the ballet is almost never seen on the stage, and most people who know the score at all know it only from records or the concert hall.

For all the eerie and horrifying details, for all the dramatic excess, *The Miraculous Mandarin* treats a theme that appealed to Bartók. Indeed, he used it—though in inversion—in his opera *Bluebeard's Castle*: Judith, Bluebeard's latest wife, learns the awful secret of his castle, which holds the remains of six preceding wives who wanted to love him more closely than he himself desired or allowed. Bluebeard was unable to live with love; the Mandarin is unable to die without it.

Even in a concert performance, without the assistance of the staging to clarify the score, Bartók's music so clearly reflects the scenario that it is not difficult to follow the intended course of events, while at the same time admiring the gorgeous richness of the scoring. The prologue to the ballet is intended to suggest the noisy bustle of a street in a busy city, heard through the window of the dingy room. The opening upward scale in the strings consists of a perfect fourth followed by an augmented fourth; these intervals are assembled vertically in the woodwind chords that follow at once, in a bustling 6/8 rhythm.



The bustle dies down, and the three ruffians are introduced by a jerky chromatic figure in the violas. The music associated with the girl's standing at the window and luring the passing men to enter is, each time, presented by the solo clarinet; each of the

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three times the solo is presented a third higher than before and gets more elaborate and richly ornamented. The first man to be enticed is an elderly rake, and his "comic gestures of love" are reflected in trombone glissandi. As he lurches toward the girl, the English horn suggests his passion in a whining theme. The entry of the ruffians to throw him out has something of the character of a ritornello.

Once again the girl goes to the window and entices another victim; again the solo clarinet represents the girl, but woodwind trills and a brittle glitter of piano glissandi make her actions more intense. Finally she catches the attention of a shy, handsome youth (oboe) to whom she finds herself attracted. They begin a dance that starts with sinuous lines in the bassoon. The dance turns passionate briefly before the thugs enter again and drive the hapless fellow into the street.

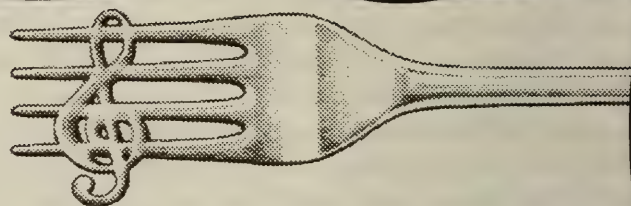
For the third time the girl dances in the window. The clarinet theme is further decorated by harmonics in the strings and wide-ranging arpeggios in the piano. The characters become aware of a weird figure in the street, and we hear in the orchestra a pentatonic tune harshly harmonized in the trombones. The arrival of this third victim, the Mandarin, is marked by the simplest musical moment in the score, the blaring brass instruments snarling out a single minor third, B-D. Woodwinds and strings utter wild trills. After the briefest of pauses, the girl begins a hesitant dance before this strangely unresponsive newcomer. From this point to the end of the suite, the music builds in tension to almost unbearable levels. The girl begins dancing a halting waltz (her shudders can be heard in the orchestra). The orchestral color becomes brilliant and icy with celesta, harp, triangle, and piano figures. The girl's waltz becomes more and more abandoned, and when she throws herself into the Mandarin's lap, he moves for the first time since his entrance. Bartók introduces an exotic theme on the trombone to suggest the Mandarin's reaction. A pounding ostinato turns into a tense fugue on a subject of oriental tinge. (This is roughly the moment at which the orchestral suite ends; Bartók no doubt chose this point because it provided a symmetrical pattern in which the wildest orchestral music of the score frames the three attempts at luring victims. But the composer's orchestral imagination soared even higher, if possible, in the sequence of the attempts at murder that follow.)

The last section of the work, when staged, is primarily mimed, with little formal dancing. Bartók invents a wonderful sound to represent the Mandarin's unchanging gaze at the girl after the attempt to smother him: a slithery descent by semitones in the cello, followed by shimmering arpeggios and tremolandos in the other instruments. This passage returns, slightly varied, after the attempted stabbing. Finally they hang him, and at this point, as the Mandarin's body begins to glow mysteriously, Bartók introduces a sound he had discovered (and greatly admired) in Delius's *Mass of Life*: the wordless chorus, in octaves with the horns—a touch of humanity at the weirdest and least "human" moment of the piece. Thus, with the girl's sudden remorse, the Mandarin at last finds peace in death, and Bartók's last work for the stage before he turned definitively to abstract orchestral and chamber composition comes to its sombre end.

—S.L.

More . . .

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove Dictionary of Music and Musicians* is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome recent general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). Among the many recordings of the *Leonore* Overture No. 3, Sir Colin Davis's is available on an excellent mid-priced CD with the Bavarian Radio Symphony Orchestra (CBS, with five other Beethoven overtures). Charles Munch con-



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ducts the Boston Symphony Orchestra in a mid-price reissue (RCA, with Beethoven's Fifth Symphony and Schubert's *Unfinished*). Toscanini's recording is included in his set of complete Beethoven symphonies (RCA Victor Gold Seal, five discs).

Samuel Barber is fortunate in having received a first-rate study of a quality that few American composers have yet enjoyed (probably only Charles Ives can match him at this point). The book, recently issued by Oxford University Press, is Barbara B. Heyman's *Samuel Barber: The Composer and his Music*. It combines in one substantial volume a richly detailed, thoughtful biographical account with extensive discussion of his works, their composition, performance, and reception. The book will be the cornerstone of all future research on Barber. The only previous book devoted to Barber is Nathan Broder's *Samuel Barber* (G. Schirmer), which is still full of insights about the music composed in his early period. John Browning has recently re-recorded the Barber Piano Concerto with Leonard Slatkin and the St. Louis Symphony Orchestra (RCA, with Barber's *Souvenirs* and Symphony No. 1). Browning's original recording with George Szell and the Cleveland Orchestra for CBS Masterworks has not yet appeared on compact disc.

Paul Griffiths's *Bartók*, one of the newest additions to the Master Musicians series, provides a superb introduction to Bartók, with imaginative insights on many aspects of the man and his work (Dent paperback; available so far only from the English publisher). Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) has long been the standard biographical and critical study and remains valuable. John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music may be found in Ernő Lendvai's *Béla Bartók: An Analysis of his Music* (Corvina). The most brilliant analysis of Bartók's music, though it is highly technical, is to be found in the detailed study by Elliot Antokoletz, *The Works of Béla Bartók: A Study of Tonality and Progression in Twentieth-century Music* (University of California Press). Seiji Ozawa and the Boston Symphony Orchestra are scheduled to record *The Miraculous Mandarin* and Bartók's Concerto for Orchestra later this month for Philips Classics. Conductor and orchestra have already made a superb recording of the suite (coupled with the *Music for Strings, Percussion, and Celesta*) for Deutsche Grammophon, but it is not in the current catalogue. Meanwhile one of the best accounts of the ballet obtainable is that by Pierre Boulez with the New York Philharmonic (Sony Classical, coupled with Bartók's Four Pieces for Orchestra, Opus 12, and *Three Village Scenes*).

—S.L.

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John Browning



For more than thirty years, John Browning has maintained the heritage of the great Romantic pianists. Mr. Browning's career was launched in the mid-1950s: in three consecutive years he won the Steinway Centennial Award, the Leventritt Competition, and second prize in the Queen Elisabeth of Belgium International Competition. He made his professional debut with the New York Philharmonic in 1956 and by 1960 was a familiar face on the international concert circuit. Mr. Browning has made more than twenty European concert tours and has performed repeatedly with such orchestras as the Concertgebouw of Amsterdam, the Brussels Philharmonic, the Hallé Orchestra, the London Philharmonic, the London Symphony, and the Scottish National Symphony. He has made four tours to the Soviet Union and concertized also in Japan, South America, and Africa. In the United States he appears regularly with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, St. Louis Symphony, Pittsburgh Symphony, and Los Angeles Philharmonic, among others. In September 1962 Mr. Browning made his BSO debut with Erich Leinsdorf and the Boston Symphony Orchestra in the world premiere of Samuel Barber's Pulitzer Prize-winning Piano Concerto, written especially for Mr. Browning, and performed as part of the inaugural week of concerts at Philharmonic Hall at Lincoln Center. He subsequently performed the work more than 500 times and recorded it with George Szell and the Cleveland Orchestra. His new recording of the work with Leonard Slatkin and the St. Louis Symphony for BMG Classics, released in 1991, won Mr. Browning his first Grammy Award for Best Instrumental Soloist with Orchestra and also received a Grammy nomination as Best Classical Album. Other recent additions to Mr. Browning's discography include Barber's complete solo piano music, on MusicMasters, the complete Barber songs with Cheryl Studer and Thomas Hampson, on Deutsche Grammophon, and albums of music by Mussorgsky, Liszt, and Rachmaninoff, on Delos. He has also recorded for CBS Masterworks, RCA, Capitol, and Phoenix. Highlights of Mr. Browning's 1993-94 season include a sixtieth-birthday celebration with three concerts at Lincoln Center in New York, engagements with the symphony orchestras of Toronto, St. Louis, and Tucson, and recitals in New York, Atlanta, and Toronto. Mr. Browning recorded the Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony for RCA in the 1960s and appeared with the orchestra most recently at Tanglewood last summer.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may

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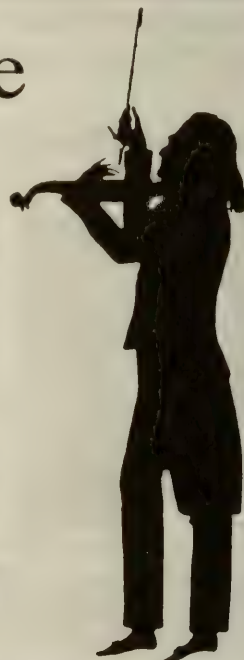
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In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinghai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus

John Oliver, Conductor

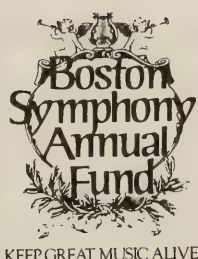
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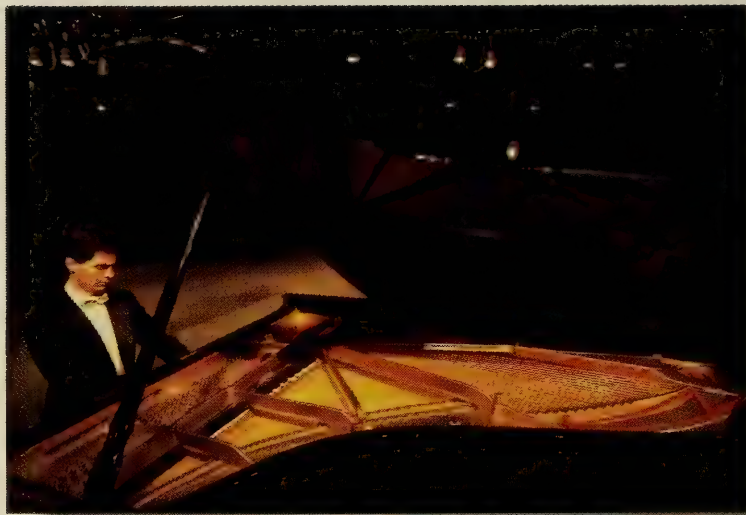
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Thursday, February 10, at 8

Saturday, February 12, at 8

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HAYDN

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Allegro con brio

Menuetto (Canon in diapason); Trio

Adagio

Finale: Presto

BRITTEN

Phaedra, for mezzo-soprano, strings, percussion,
cello, and harpsichord, Opus 93

(Thursday, February 10, only)

JESSYE NORMAN, soprano

JULES ESKIN, cello

MARK KROLL, harpsichord

HAYDN

"Berenice, che fai," Cantata for soprano
and orchestra ("Scena di Berenice")

(Saturday, February 12, only)

Ms. NORMAN

INTERMISSION

DEBUSSY

Prélude à l'après-midi d'un faune

BERLIOZ

La Mort de Cléopâtre, Lyric scene
for soprano and orchestra

Ms. NORMAN

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Friday, February 11, at 8
Tuesday, February 15, at 8
Saturday, February 19, at 8

SEIJI OZAWA conducting

MESSIAEN *Oiseaux exotiques*
MITSUKO UCHIDA, piano

INTERMISSION

MAHLER Symphony No. 1 in D
Langsam. Schleppend
[Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich
[Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
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Saturday 'B'—February 12, 8-10:05

SEIJI OZAWA conducting

JESSYE NORMAN, soprano

HAYDN *Symphony No. 44, Trauer*
BRITTEN *Phaedra*, for soprano,
strings, percussion,
cello, and harpsichord
(Thursday only)

HAYDN *Berenice, che fai*, Cantata
for soprano and orchestra
(Saturday only)

DEBUSSY *Prélude à l'après-midi*
d'un faune

BERLIOZ *La Mort de Cléopâtre*, for
soprano and orchestra

Friday Evening—February 11, 8-9:45

Tuesday 'C'—February 15, 8-9:45

Saturday 'A'—February 19, 8-9:45

SEIJI OZAWA conducting

MITSUKO UCHIDA, piano

MESSIAEN *Oiseaux exotiques*, for
piano and orchestra

MAHLER *Symphony No. 1*

Tuesday 'B'—February 22, 8-10:05

THOMAS DAUSGAARD conducting

LORIN HOLLANDER, piano

KIRCHNER *Music for Orchestra II*

RACHMANINOFF *Piano Concerto No. 2*

SIBELIUS *Symphony No. 2*

Thursday, February 24, at 10:30 a.m.

Open Rehearsal

Steven Ledbetter will discuss the program
at 9:30 in Symphony Hall.

Thursday 'C'—February 24, 8-9:55

Friday 'A'—February 25, 1:30-3:25

Saturday 'A'—February 26, 8-9:55

Tuesday 'B'—March 1, 8-9:55

SEIJI OZAWA conducting

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Posthorn

BARTÓK *Concerto for Orchestra*

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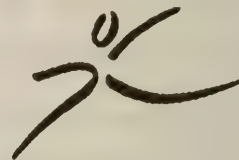
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
One Hundred and Thirteenth Season, 1993-94



SUPPER CONCERT IV

Thursday, February 3, at 6
Saturday, February 5, at 6

SHEILA FIEKOWSKY, violin
VYACHESLAV URITSKY, violin
BURTON FINE, viola
RONALD FELDMAN, cello

BEETHOVEN Duo in E-flat for viola and cello
 "with two obbligato eyeglasses," WoO 32
 Allegro

BARTÓK String Quartet No. 1, Opus 7
 Lento—
 Allegretto
 Introduzione: Allegro—
 Allegro vivace

Baldwin piano

Please exit to your left for supper following the concert.

Week 13

Ludwig van Beethoven**Duo in E-flat for viola and cello, WoO 32**

The British Library in London contains a large manuscript of Beethoven sketches bought from one J.N. Kafka in 1875 and therefore known as the "Kafka Manuscript." It contains sketches that Beethoven made over the extended period from 1784 to 1800, and includes a complete movement in sonata form for the unusual instrumental duo of viola and cello. Beethoven labeled it a duo for two players "with eyeglasses obbligato," from which it has received the nickname the "Eyeglasses Duo."

This may have been the beginning of a full-scale three-movement sonata for viola and cello that was never finished. In any case, the movement that exists would certainly have been the first movement of such a sonata. It was most likely written for Baron Nikolaus Zmeskall von Domanovecz, an important early supporter of the young Beethoven. Zmeskall was eleven years older than Beethoven, an intimate of the best Viennese society, and a reasonably proficient cellist. Normally when dealing with him in person, Beethoven respected the dignity of his character, but when he wrote letters to him (all of which the baron carefully kept), Beethoven's sometimes rough and extravagant humor came to the fore. In one of these letters, addressed to "My dearest Baron Muckcart-driver"(!), Beethoven refers to the baron's weak eyesight; this suggests that the "Eyeglasses duet" was written for him, with the intention that he play the cello part—wearing his glasses, of course. In all likelihood Beethoven joined him on the viola; he, too, used glasses for reading. (So far as I know, no musicologist has ever debated the authenticity of a performance by string players who do not wear glasses.) Violists and cellists may regret that Beethoven never completed a full-scale work with this scoring, but, regardless of their visual acuity, they can enjoy the one movement he did complete.

Béla Bartók**String Quartet No. 1**

The string quartet has a long and noble tradition from the great examples of the classical era to our day. It became for many the quintessential chamber music form, the one composers most wanted to conquer. The difficulty in the quartet is the necessity of limiting the musical ideas to four parts, while at the same time writing so that each of the parts has its own independent character. The limitation to four parts reveals clearly any misjudgment on the composer's part (no bringing in a whole section of other instruments to cover up the error!), so that the ability to compose consistently strong string quartets has long been regarded as one of the supreme tests of a composer. Perhaps no one has made so consistent and significant a contribution to the repertory of the string quartet as Bartók, who worked in the medium from his early years to the end (he was planning a Seventh Quartet in 1944, within a year of his death).

Bartók's Quartet No. 1 was not his first; he had written a youthful work, later suppressed, in 1899, when he was eighteen years old. The earliest quartet recognized by the mature composer was written nine years later. During the course of his six completed quartets, Bartók traversed a large span harmonically; the earliest quartet, not surprisingly, is the one closest to traditional tonality (at most crucial points it is grounded in A, or in closely related harmonic regions). Still the flexibility, freedom, and boldness with which he writes already mark the assured master. Bartók's insistence on contrapuntal techniques also ties him to the older masters, particularly Beethoven, whose C-sharp minor quartet, Opus 131, opens with an extended fugue in a slow tempo that evidently inspired Bartók's opening. The second movement is

rather sonata-like, though with considerable freedom in the recapitulation. The last movement is far and away the most mature and the most like the later Bartók in its compactness and its hints here and there of the folk element.

—Notes by Steven Ledbetter

A violinist in the Boston Symphony Orchestra since 1977, Sheila Fiekowsky also maintains an active career as a soloist and chamber musician. Recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying the violin when she was nine. At sixteen she appeared as soloist with the Detroit Symphony and won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University; she has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Ms. Fiekowsky's chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. She has been heard in both chamber music and solo performances throughout the Boston area, including Symphony Hall, the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum. Ms. Fiekowsky was a founding member of the Copley String Trio with her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello.

When Vyacheslav Uritsky applied for emigration from Russia to the United States, he was immediately dismissed from the Moscow Philharmonic, with which he had been a first violinist for fourteen years. After waiting three months in Moscow and then three months in Rome, he arrived in the United States with his wife and daughter just one day before his scheduled Boston Symphony audition in April 1975. Born in Kherson, Russia, Mr. Uritsky grew up in Odessa, a town of strong musical traditions. He began his musical training there with Olga Goldbourn and continued at the Odessa State Conservatory with Leonid Lambersky. Following graduation he became a member of the Moscow Philharmonic and the Moscow Philharmonic Soloist Ensemble and toured Europe, Asia, and the United States. Formerly a chamber music coach at the Gnesin Institute of Music, Mr. Uritsky is currently on the faculties of the New England Conservatory of Music and the Boston University Tanglewood Institute. A frequent performer of chamber music throughout New England, he joined the BSO's second violin section in 1975 and became assistant principal of that section two years later.

BSO violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist; he held that position until the fall of 1994. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United

States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. He is the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma, and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. Mr. Fine is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967 at nineteen. Increasingly in demand as a conductor, he was appointed Assistant Conductor of the Boston Pops Orchestra in 1989. Mr. Feldman has been music director of the Worcester Symphony and of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In the summer of 1991 Mr. Feldman made his conducting debut with the St. Louis Symphony. He has also appeared as guest conductor with the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Mr. Feldman has taught at Brown University and Brandeis University. His own cello teachers included Claus Adam, Harvey Shapiro, Joseph Emonts, Leslie Parnas, and John Sant' Ambrogio. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and coordinator of the string department.

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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

Opening of "Youth Art Month" Exhibit

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display from February 21 through March 26 will be an exhibit celebrating "Youth Art Month." Sponsored by the Massachusetts Art Educators Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. The BSO extends a special invitation to its patrons to the official opening of the "Youth Art Month" exhibit on Thursday, February 24, from 1:00 to 3:30 p.m., with remarks at 1:15 p.m. Please enter Symphony Hall through the Cohen Wing Entrance.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include a Valentine's Party and Teddy bear parade with "Berlioz the Bear" on Sunday, February 13, at 2 p.m. in Higginson Hall. Award-winning author/illustrator Jan Brett, whose husband Joseph Hearne plays double bass in the orchestra, will read from her delightful book *Berlioz the Bear*, which was

inspired by a BSO performance. An ensemble of BSO players, including Martha Babcock, Norman Bolter, Thomas Gauger, Joseph Hearne, Thomas Martin, and Harvey Seigel, will perform at the party, and ice cream and cake will be served. On Monday, March 28, at 6 p.m., Seiji Ozawa will be guest chef at "CEO Chef Night" at the Four Seasons Hotel. Leading figures from Boston's business community will share their favorite recipe with the hotel's acclaimed chef, then help prepare and serve their creations. Before dinner, the Jazz Pops Ensemble will perform their unique blend of jazz and pops music. The Gamble Mansion in the Back Bay will be the setting for "Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist Lawrence Wolfe and scheduled for Sunday, May 1, at 5:30 p.m. BSO violinist Ronald Knudsen and his wife, cellist Adrienne Hartzell-Knudsen, host "Fiddle-Sticks!" on Friday, May 6, at 7:30 p.m. The evening includes a performance by the Amici String Quartet, made up of BSO members Bonnie Bewick, Tatiana Dimitriades, Kazuko Matsusaka, and Joel Moerschel, and a tour of Mr. Knudsen's workshop, where he repairs and restores string instruments. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

A Special Tribute

The Boston Symphony Orchestra would like to pay very special tribute to those among our subscription audience who have attended Symphony concerts for seventy-five years or more. This group represents our most dedicated core of symphonic music lovers, and we wish to recognize them in a special way. Please give your name to Joyce M. Serwitz, Associate Director of Development, by calling (617) 638-9273.

BSO Members in Concert

The Boston Artists Ensemble performs Mendelssohn's Piano Trio in D minor, Opus 49, and Brahms's Piano Trio in B, Opus 8, on Sunday, February 13, at 2 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are violinist Arturo Delmoni, BSO cellist Jonathan Miller (the ensemble's

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founder), and pianist Randall Hodgkinson. Call (617) 527-8662 for ticket information, including senior and student discounts, and Peabody Museum member discounts.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, February 25, at 8 p.m. and Sunday, February 27, at 3 p.m. at Faneuil Hall, with an Open Rehearsal on Wednesday, February 23, at 7:30 p.m. Violinist Daniel Stepner is soloist for "Spring" and "Summer" from Vivaldi's *The Four Seasons* as part of a program also including music of Mozart, Purcell, Elgar, and Mendelssohn. Concert tickets are \$27, \$23, and \$15 (\$5 discount for students and seniors). Open Rehearsal tickets are \$9 (\$7 students and seniors). For more information, call (617) 426-2387.

BSO Assistant Concertmaster Laura Park performs Beethoven's G major violin sonata, Opus 96, Ysaÿe's Sonata No. 1 in G minor for solo violin, Busoni's Violin Sonata No. 2 in E minor, Opus 36a, and Bartók's Rhapsody No. 1 with pianist Sergey Schepkin on Sunday, February 27, at 3 p.m. in Seully Hall at the Boston Conservatory of Music, 8 The Fenway. Admission is free. For more information, call (617) 267-2865.

An "NEC Brass Bash" on Friday, February 28, at 8 p.m. at Jordan Hall will feature music of Giovanni Gabrieli conducted by Tim Morrison; music of Brahms

and Albert Harris for horns conducted by Jonathan Menkis; music of Vaclav Nelhybel, Thomas Beaversdorf, and Robert Manlon for trombone choir conducted by Norman Bolter; Handel's *Royal Fireworks Music* in an arrangement for brass conducted by Frank Battisti; Richard Strauss's *Feierlicher Einzug* for brass conducted by Charles Schlueter; and more. Admission is free. An "NEC Brass Talk" featuring Roger Voisin, Armando Ghitalla, Rolf Smedvig, and Charles Schlueter, to take place earlier that day from 5:30 to 6:30 in Williams Hall at New England Conservatory, will precede the event.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

Priscilla Kidder

December 15, 1924–November 30, 1993



It is with sadness that we note the passing of Priscilla Peele (Hunnewell) Kidder, who died this past November after a four-year battle with cancer. Mrs. Kidder brought a strong, knowing presence to Symphony Hall and Tanglewood, attending BSO concerts regularly with her husband, BSO President George H. Kidder. She also shared in other aspects of Mr. Kidder's work with the orchestra, traveling often with the Boston Symphony and Boston Pops Orchestras on their tours throughout the world.

Born in Boston, Mrs. Kidder graduated from the Winsor School in 1942. She served as a volunteer with the American Red Cross and later headed the United Nations Information Center that was maintained by the World Affairs Council. She served with her husband on the Board of Directors of the Concord Bookshop, where she was also assistant treasurer and, for a time, a member of the staff. In addition to her lifelong love of music and of books, she also found great enjoyment in the outdoors, in the planting and cultivation of trees and shrubs.

In addition to her husband, Mrs. Kidder leaves two daughters (Susan W. Kidder and Priscilla K. Blevins); four sons (George H., Jr., Stephen W., Timothy H., and Peter A. Kidder); a brother (Arnold Welles Hunnewell); and six grandchildren.

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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1993-94**



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*Dorothy Q. and David B. Arnold, Jr.,
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Raymond Sird
Ruth and Carl Shapiro chair
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Amnon Levy
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*Sheila Fiekowsky
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*Tatiana Dimitriades
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Fahnestock chair*
Vyacheslav Uritsky
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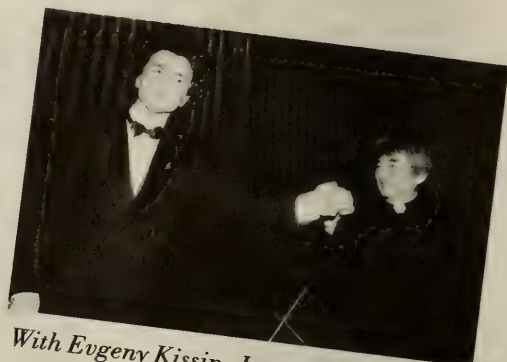


A Seiji Ozawa Scrapbook

Celebrating Seiji Ozawa's Twentieth Anniversary
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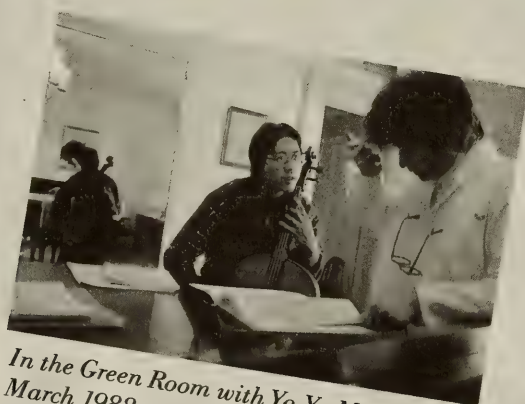
*With Leontyne Price, Isaac Stern, Itzhak Perlman,
Mstislav Rostropovich, and Rudolf Serkin at the
BSO Centennial Gala, October 1981*



With Evgeny Kissin, January 1993



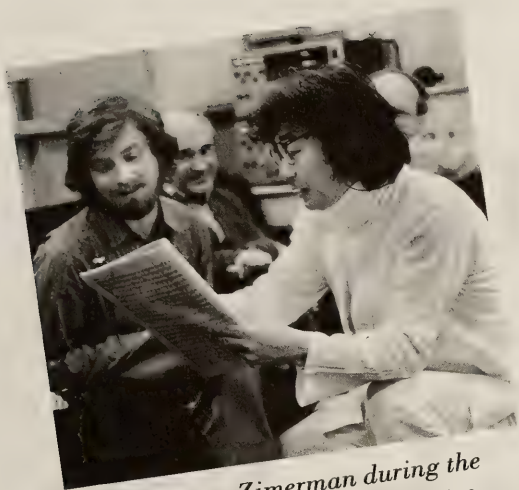
In rehearsal with Jessye Norman in Hamburg, December 1988



*In the Green Room with Yo-Yo Ma,
March 1988*



*Listening to a playback of the "Elektra"
recording session with Hildegard Behrens,
November 1988*



With Krystian Zimerman during the recording of Liszt's Piano Concertos and "Totentanz," April 1987



Curtain call with Anne-Sophie Mutter in Tokyo, December 1989



With Peter Serkin at Tanglewood, August 1979



With Leon Fleisher, October 1991



With Kathleen Battle, April 1986



With Tanglewood Music Center alumni soloists following the TMC 50th Anniversary Gala in July 1990: Dawn Upshaw, Thomas Paul, Sherrill Milnes, and Thomas Stewart

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Thursday, February 10, at 8

Saturday, February 12, at 8

SEIJI OZAWA conducting

HAYDN *Symphony No. 44 in E minor, Trauer*

Allegro con brio

Menuetto (Canone in diapason); Trio

Adagio

Finale: Presto

BRITTEN *Phaedra*, for mezzo-soprano, strings, percussion,
cello, and harpsichord, Opus 93
(Thursday, February 10, only)

JESSYE NORMAN, soprano

JULES ESKIN, cello

MARK KROLL, harpsichord

Text appears on page 21.

HAYDN “Berenice, che fai,” Cantata for soprano
and orchestra (“Scena di Berenice”)
(Saturday, February 12, only)

Ms. NORMAN

Text begins on page 24.

INTERMISSION

DEBUSSY *Prélude à l'Après-midi d'un faune*

BERLIOZ *La Mort de Cléopâtre*, Lyric scene
for soprano and orchestra

Ms. NORMAN

Text begins on page 37.

Please note that the Britten, Haydn, and Berlioz works featuring Jessye Norman are being recorded by Philips Classics for future release on compact disc. Your cooperation in keeping noise in the Hall at a minimum is sincerely appreciated.

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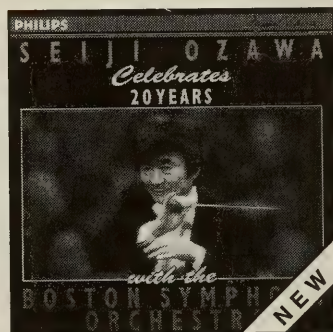
Baldwin piano

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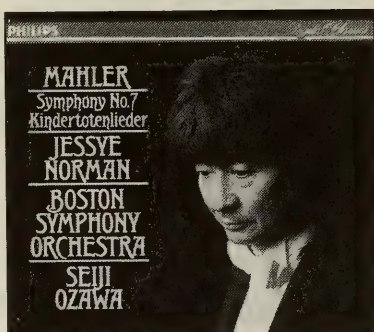
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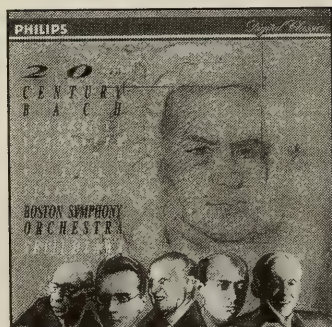
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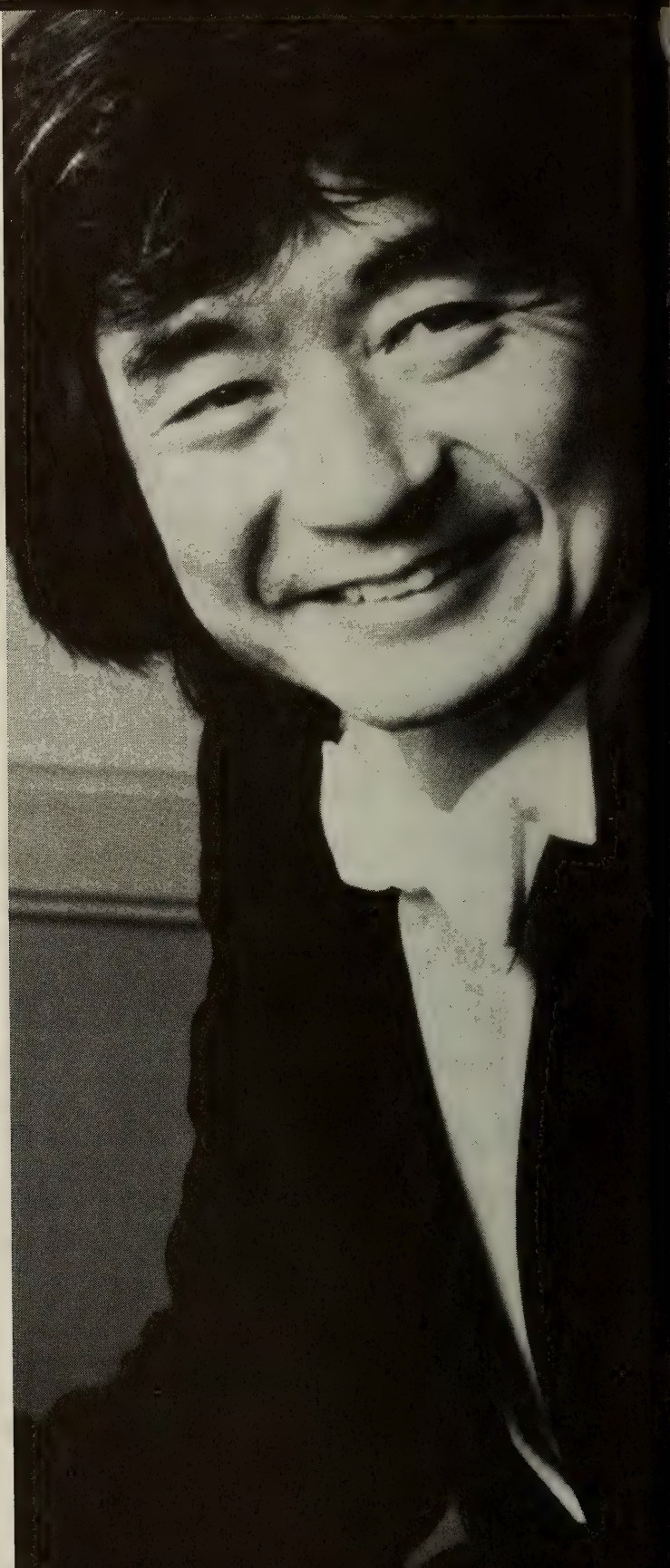
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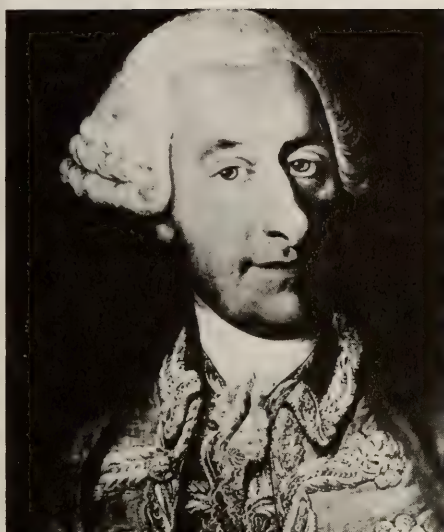
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A Commitment to Excellence

Franz Joseph Haydn

Symphony No. 44 in E minor, *Trauer*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his E minor symphony sometime before 1772; the date of the first performance is not known. The only previous Boston Symphony Orchestra performances took place under the direction of Mstislav Rostropovich in January and February 1977. The score calls for two oboes, two horns, and strings; it is likely that Haydn also included bassoons to double the bass line as well.

During the last half of the 1760s and into the early 1770s, Haydn composed a number of symphonies in minor keys, something he had rarely done before. This fact gave rise to the notion among historians that he had undergone a “romantic crisis” or been influenced by the literary movement known as “*Sturm und Drang*” (“storm and stress”). It is equally if not more likely that Haydn simply decided to investigate the expressive possibilities of the minor mode in a manner more thoroughgoing than he ever had done before. Certainly the so-called *Sturm und Drang* symphonies include some of the finest works of his early-to-middle years as a symphonic composer.

We know very little about the impetus behind his composing this work, written some time before 1772, though the nickname (which means “mourning”) is reputed to have come from Haydn himself. This is, in any case, one of the most powerful of the middle-period minor-key symphonies, with a splendid opening in unison that seizes the attention at once, particularly as it is set off by silence and a continuation of a quieter figure. The first four notes reappear in a number of guises and forms throughout the movement, making for a concentrated intensity rarely encountered in the earlier history of the genre. Its perfect foil is the racing sixteenth-note figure that appears to impel the move to the secondary key—although Haydn ingeniously evades a firm feeling of arrival.

The symphony’s level of seriousness is emphasized by the amount of sheer contrapuntal shaping. The coda of the first movement uses the main theme as a canon in combination with itself. For the second movement, the minuet, Haydn actually writes in the score “*Canone in diapason*” (“Canon at the octave”) to highlight the strict imitation between the top and bottom lines. The music turns to the major for the Trio, with some extremes of violent dynamic contrast. The slow movement, in E major, is wonderfully consoling; according to one story, perhaps apocryphal, Haydn evidently expressed the desire to have this movement played at his funeral. The finale, on the other hand, is full of energy and tension, with unison themes, sudden silences, and a tight, monothematic development to conclude what was surely the finest symphony Haydn had yet composed.

—Steven Ledbetter

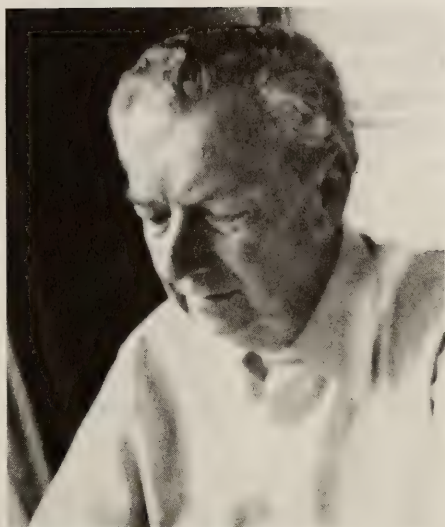


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Benjamin Britten

Phaedra, for mezzo-soprano, strings, percussion, cello, and harpsichord, Opus 93



Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He composed the cantata *Phaedra*, setting passages from Robert Lowell's verse translation of Racine's "*Phèdre*," in the late summer of 1975 for Janet Baker; the end of the score is dated "August 12th 1975 Suffolk." Janet Baker gave the first performance on June 16, 1976, at the Aldeburgh Festival. This is the first performance by the Boston Symphony Orchestra. In addition to the vocal soloist, the score calls for strings, timpani, percussion (bell, cymbals, gong, tenor drum, bass drum), and harpsichord.

For his last large-scale vocal composition, the aging and infirm Benjamin Britten, knowing that he did not have the energy to write another full-scale opera, poured everything he knew about dramatic composition into a fifteen-minute cantata for one of his favorite singers, Janet Baker. Though inspired structurally by the Baroque solo cantata—even to the extent of having a harpsichord and cello *basso continuo* to accompany the recitative—Britten's work is in no sense an historical reconstruction of a dead style, but rather a masterful condensation of dramatic situations into a work of astonishing emotional range. Inevitably the first reviewers drew comparisons with the *Lucretia* of Britten's opera *The Rape of Lucretia* (a role in which Janet Baker had distinguished herself on stage and in the recording under the composer's direction). *Lucretia* and *Phaedra* are both tragic heroines whose story is drawn from classical antiquity, but they could scarcely be more divergent in character, or in the music that Britten has conceived for them. The deaths of both women can be attributed to unbridled lust. *Lucretia*, though, is the victim of Tarquin's unrestrained passion, which she in no way returns. Her music, and even her tender death scene, are suffused with a lyrical delicacy and poignancy that is a far cry from the music of the tormented *Phaedra*, who created her own demons in conceiving a passion for her stepson. *Phaedra* attributes her catastrophe to *Aphrodite*, but she is nonetheless the sole author of her downfall.

The story of *Phaedra* has inspired many authors in diverse ways. Among the principal accounts are the original one by Euripides (*Hippolytus*), Seneca's *Phaedra*, Racine's *Phèdre* (the masterpiece of French classical tragedy), Robinson Jeffers' dramatic poem *The Cretan Woman*, and an historical novel by Mary Renault, *The Bull from the Sea*. Though complex and varied in these diverse treatments, the essential ingredients of the story are that *Phaedra* has married the great hero Theseus (her sister *Ariadne* had already loved Theseus and been abandoned by him on the island of *Naxos*) and has conceived a burning illicit passion for Theseus' son, *Hippolytus*, by an earlier marriage. When *Phaedra* reveals her love to the youth, he rebuffs her in horror. In revenge, she tells Theseus that *Hippolytus* has attempted to seduce her. Theseus utters a terrible curse, given him by his father *Poseidon*, the god of the sea, who responds to the curse by casting up a bull from the sea, which frightens the young man's horses as he is driving his chariot along the shore. *Hippolytus* loses control of the horses and is dragged to his death. (In some versions of the story, *Phaedra* hangs herself and leaves a note accusing *Hippolytus*; Racine kept his heroine alive for the momentous close of his tragedy, in which, just before her death, she confesses the truth to Theseus. This passage forms the final part of Britten's cantata.)

In a brief quarter of an hour, without benefit of singers representing the other characters of the story, Britten manages to compress the essence of Phaedra's role into a pair of recitatives and arias. The brief Prologue sets the scene, Phaedra's first meeting with her stepson and her instantly fired passion. In the recitative that follows she tells of her attempt to placate Aphrodite, the goddess of love who has brought this burden on her. At last she confesses her state to Hippolytus. Following this momentous revelation, she tells her nurse-companion Oenone of the increasing torment that has followed upon her confession of love. It has convinced her that there is no way out but death. (At the words "death to the unhappy's no catastrophe," Phaedra sings a line that moves up the E major scale, possibly a reference to the key similarly associated with the willing acceptance of death in his last full-scale opera, *Death in Venice*.)

Finally, having taken poison, she confronts Theseus himself, and tells all. Once she knows that death is certain, she is calm again: "A cold composure I have never known gives me a moment's poise." A brief, chill coda reflects on her story and its outcome as the curtain falls on a miniature opera of astonishing power.

—S.L.



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Phaedra

PROLOGUE

In May,
in brilliant Athens, on my marriage day,
I turned aside for shelter from the smile
of Theseus. Death was frowning in an aisle—
Hippolytus! I saw his face, turned white!

RECITATIVE

My lost and dazzled eyes saw only night,
capricious burnings flickered through my bleak
abandoned flesh. I could not breathe or speak.
I faced my flaming executioner,
Aphrodite, my mother's murderer!
I tried to calm her wrath by flowers and praise,
I built her a temple, fretted months and days
on decoration.

Alas, my hungry open mouth,
thirsting with adoration, tasted drouth—
Venus resigned her altar to my new lord.

PRESTO

(to Hippolytus)

You monster! You understood me too well!
Why do you hang there, speechless, petrified,
polite! My mind whirls. What have I to hide?
Phaedra in all her madness stands before you.
I love you! Fool, I love you, I adore you!
Do not imagine that my mind approved
my first defection, Prince, or that I loved
your youth light-heartedly, and fed my treason
with cowardly compliance, till I lost my reason.
Alas, my violence to resist you made
my face inhuman, hateful. I was afraid
to kiss my husband lest I love his son.
I made you fear me (this was easily done);
you loathed me more, I ached for you no less.
Misfortune magnified your loveliness.
The wife of Theseus loves Hippolytus!
See, Prince! Look, this monster, ravenous
for her execution, will not flinch.
I want your sword's spasmodic final inch.

RECITATIVE

(to Oenone)

Oh Gods of wrath,
how far I've travelled on my dangerous path!
I go to meet my husband; at his side
will stand Hippolytus. How shall I hide
my thick adulterous passion for this youth,
who has rejected me, and knows the truth?
Will he not draw his sword and strike me dead?
Suppose he spares me? What if nothing's said?
Can I kiss Theseus with dissembled poise?
The very dust rises to disabuse
my husband—to defame me and accuse!
Oenone, I want to die. Death will give
me freedom; oh it's nothing not to live;
death to the unhappy's no catastrophe!

ADAGIO

(to Theseus)

My time's too short, your highness. It was I,
who lusted for your son with my hot eye.
The flames of Aphrodite maddened me.
Then Oenone's tears,
troubled my mind; she played upon my fears,
until her pleading forced me to declare
I loved your son.
Theseus, I stand before you to absolve
your noble son. Sire, only this resolve
upheld me, and made me throw down my knife.
I've chosen a slower way to end my life—
Medea's poison; chills already dart
along my boiling veins and squeeze my heart.
A cold composure I have never known
gives me a moment's poise. I stand alone
and seem to see my outraged husband fade
and waver into death's dissolving shade.
My eyes at last give up their light, and see
the day they've soiled resume its purity.

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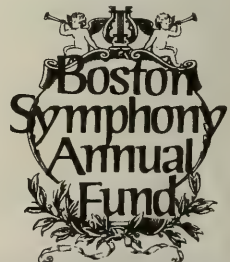
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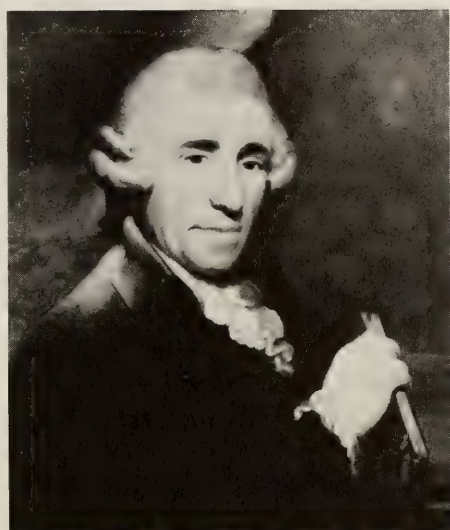
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KEEP GREAT MUSIC ALIVE

Franz Joseph Haydn

Scena di Berenice, Hob. XXIVa:10, for soprano and orchestra



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Scena di Berenice, to a text by Pietro Metastasio, in England in 1795 for Brigida Giorgi Banti, who sang the work on Haydn's last London concert, which took place on May 4, 1795. This is the first performance by the Boston Symphony Orchestra. In addition to the soprano solo, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, and strings. Mark Kroll is the continuo harpsichordist at this performance.

Haydn ended his second and last London visit in a blaze of glory with a concert that included two of his most splendid symphonies (the ones we know as Nos. 100, the *Military*, and 104, the *London*), a violin concerto by Viotti with the composer as soloist, a concerto for English horn by Ferlendis, and various vocal works. These included a duet by Haydn and arias by Ferrari and Paisiello. The concert closed with a novelty, described in the program as a "New Scene." The term is an English version of the word more commonly encountered in Italian, "*scena*," which in fact does mean "scene"; in music it refers to a passage—like a self-contained dramatic scene—intended normally for concert performance, though cast in such a way as to suggest that it has been extracted from a full-length opera. Haydn chose his text from one of the classic libretti of Pietro Metastasio (1698-1782). *Antigono* had been set to music by no fewer than forty-three composers between 1744 and 1824, among them such leading lights as Hasse, Jomelli, Gluck, Galuppi (who set it twice!), Myslivecek, and Paisiello.

The singer for whom he wrote this cantata, one of his most powerful dramatic works, was an artist highly favored in England at the time, Brigitta Giorgi Banti, who was thirty-six years old at the time of the Haydn premiere. She had arrived in London the year before, at which time the press reported on the sweetness of her voice, her electrifying bravura, and "transcendent" power in cantabile passages. In addition to her vocal schooling, she had a reputation as a graceful actress "though she is by no means to be considered as a beauty." Haydn wangled a free ticket to hear a concert appearance by the lady on December 18, 1794; perhaps it was her performance on that evening that suggested to him the composition of the *Scena di Berenice* with which he ended his final English concert.

The composer's difficulty in setting a dramatic scene ripped whole from a continuous opera is nothing compared to the problem of today's audience trying to figure out what is going on. (Haydn's audience almost certainly knew the libretto in several different musical settings, and would have understood the dramatic situation as easily as we comprehend the setting of a recent film or a popular television show.) Berenice is the princess of Egypt, engaged to be married to Antigonus, King of Macedonia, but actually in love with the latter's son Demetrius, who loves her in return. The complexities of the entire story need not detain us, but it is worth knowing that, at the moment when Berenice begins this scene, Demetrius has saved his father from the dungeon of his enemy, who had captured him in battle. He then nobly plans to avoid further strife with his father by committing suicide to escape his position as his father's rival for Berenice's hand. When Berenice becomes aware of this awful plan, she totters for a time on the brink of insanity, unable to grasp the full facts or what she herself should

do. This marks the beginning of her great scene. She herself considers a plan to join Demetrius in death, then pleads with him to live, promising to marry Antigonus in order to avoid further retribution or bloodshed. Finally, though, she herself pleads to be allowed to die. (The *scena* ends here, but in true Metastasian fashion, her noble self-sacrifice and Demetrius' constancy soften the heart of Antigonus, who grants Berenice's hand to his son to bring the opera to its happy conclusion.)

Haydn's cantata begins with a powerful dramatic recitative, masterfully depicting Berenice's tormented state with short verbal fragments, sudden and surprising key changes, and rhythmic starts and stops. She cannot make sense of what seems to be happening. Finally she anticipates dying with, or soon after, Demetrius, so that they can travel across the river of Lethe (the river of forgetfulness in the classical Underworld) together.

Haydn's reaction to this overheated situation is a musical creation with an astonishingly untraditional harmonic scheme. The recitative's opening in D major moves conventionally to the dominant (A), but then Haydn engineers an astonishing modulation in two bars from C-sharp minor to B-flat to suggest Berenice's new awakening to her situation ("Dove son?"). Her slow aria is in E and is cast in a broad, noble style not dissimilar to Gluck's treatment of Eurydice; the horns, held in reserve until now, appear in this movement. Haydn colors the vocal line wonderfully by doubling it an octave lower in the viola. In the first aria (traditionally in a slow tempo to emphasize the singer's *cantabile* technique), Berenice pleads with her lover to await her own death, so that together they may pass over to "the other shore." Before the aria reaches its natural ending, Haydn breaks it off dramatically for another recitative. Here the change of key is so daring that he actually wrote a note to confirm to his copyist that he meant it, and that the oboe and violins holding a D-sharp over to an E-flat must play "the Same Tone." Finally Berenice launches into the bravura part of the *scena*, an extended Allegro in F minor, calling vehemently upon death to end her anguish. At this point Haydn adds the clarinets to complete his ensemble and further color the singer's agonized thoughts, transmitted in the aria's closing pages by high-rising *fioritura* and an investigation of the singer's lowest register, the extremes of range thus mirroring the "excess of grief" that has brought the character to this state.

—S.L.

Scena di Berenice

RECITATIVO

Berenice, che fai?
Muore il tuo bene, stupida, e tu non
corri!
Oh Dio! vacilla l'incerto passo;
un gelido mi scuote
insolito tremor tutte le vene,
e a gran pena il suo peso il piè
sostiene.

Dove son? Dove son?
Qual confusa folla d'idee
tutte funeste adombra la mia ragion?
Veggio Demetrio;
il veggio che in atto di ferir . . .
Fermati! Fermati! vivi!
D'Antigono io sarò.
Del core ad onta volo a giurargli fè:

RECITATIVE

Berenice, what are you doing?
Your lover dies, foolish one, and you
run not?
Oh, God! my uncertain step hesitates;
an unaccustomed chill
sends a tremor through my veins,
and in great anguish I bear the weight
of this torment.

Where am I? where am I?
What confused mass of thoughts,
all funereal, darkens my mind?
I see Demetrius;
I see him in the act of wounding . . .
Stop! Stop! Live!
I shall belong to Antigonus.
To my heart's shame, I'll fly to pledge
him my faith;

dirò, che l'amo;
 dirò . . . Misera me,
 s'oscura il giorno, balena il ciel!
 L'hanno irritato i miei meditati
 spergiuri.
 Ahimè! Lasciate ch'io
 soccorra il mio ben, barbari Dei.
 Voi m'impedite e intanto forse
 un colpo improvviso . . .
 Ah, sarete contenti; eccolo ucciso.

Aspetta, anima bella:
 ombre compagne a Lete andrem.
 Se non potei salvarti potrò fedel . . .

Ma tu mi guardi, e parti?
 Non partir!

ARIA

Non partir, bell'idol mio,
 per quell'onda all'altra sponda

voglio anch'io passar con te.

RECITATIVO

Me infelice!
 Che fingo? Che ragiono?
 Dove rapita sono
 dal torrente crudel de miei martiri?
 Misera Berenice, ah, tu deliri!

ARIA

Perchè, se tanti siete
 che delirar mi fate,
 perchè non m'uccidete,
 affani del mio cor?
 Crescete, oh Dio,
 crescete affanni del mio cor,
 finchè mi porga aita
 con togliermi di vita
 l'eccesso del dolor.
 Crescete, oh Dio, *ecc.*

—*Pietro Metastasio*

I shall say that I love him;
 I shall say . . . Ah, unhappy me,
 if day grows dark, the sky flashes!
 My perjurious thoughts have angered
 them.

Alas! Let me
 aid my love, barbarous gods.
 You impede me, yet perhaps
 a sudden stroke . . .
 Ah, content yourselves—behold him
 dead.

Wait, fair spirit:
 We'll go as companion shades to Lethe.
 If I could not save you, yet I'll be
 faithful . . .

But you don't look—and you leave me?
 Do not leave!

ARIA

Do not leave, my fair idol;
 through that deep wave to the other
 shore

I, too, wish to pass with you.

RECITATIVE

Unhappy me!
 What am I doing? What am I thinking?
 Where have I been taken
 from the cruel torrent of my pains?
 Unhappy Berenice, ah, you are
 delirious.

ARIA

Why, if so many of you come
 to make me delirious,
 frenzies of my heart,
 why do you not slay me?
 Increase my heart's anguish,
 oh God,
 so that the excess of grief
 may at last aid me
 by taking away my life.
 Increase, oh God, *etc.*

—*English translation by S.L.*

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Claude Debussy

Prelude to the Afternoon of a Faun



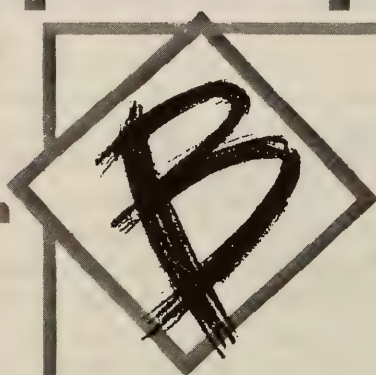
Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his *Prélude à l'Après-midi d'un faune* in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30 and 31, 1904. Since then, BSO performances have been led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky,

Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Seiji Ozawa, and Michael Tilson Thomas, who led the orchestra's most recent Tanglewood performance in August 1970. Seiji Ozawa led the most recent subscription performances in April 1989, followed by performances in New York and Washington, D.C. The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his *Prelude*, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's *Prelude* represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the *Prelude* ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Après-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably



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be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony . . ." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

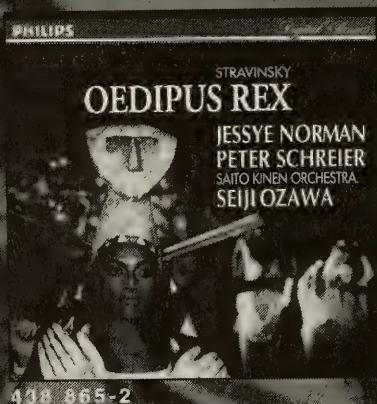
Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horn calls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clear-cut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

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Hector Berlioz

La Mort de Cléopâtre, Scène lyrique



Louis-Hector Berlioz was born at La Côte-St.-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed the “lyric scena” *La Mort de Cléopâtre* for the Prix de Rome competition at the Paris Conservatoire in July 1829. The full work had no performances in the composer’s lifetime, though he conducted the central “Méditation” on some of his concerts in Germany in the 1840s. The score was not published until 1903, and it is likely that no complete performances took place before that date. The Boston Symphony Orchestra has performed this work on two previous occasions: with Hildegard Behrens as soloist under Adam Fischer’s direction in March 1984, and with Jessye Norman under Seiji Ozawa’s direction at Tanglewood

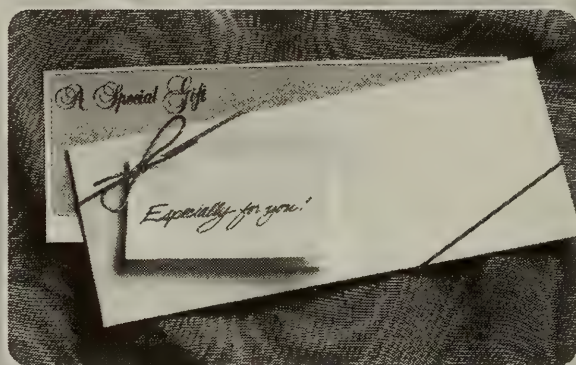
in August 1989. In addition to the solo voice, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.

Like many French composers before and after, Berlioz eagerly sought to win the Prix de Rome which was given annually for over a century. The academic honor was pleasant, but it brought with it also a much greater reward: five years’ support for a young composer, and a guaranteed concert of his works at the end of that time. Unfortunately, the choice of the winner each year was in the hands of a panel of judges drawn from professors at the Conservatoire who were among the most conservative musicians available and unlikely to reward any sort of advanced musical thought. And Berlioz wrote mockingly of the procedure by which the winner was chosen. First of all, to demonstrate their basic mastery of the skills needed to compose the actual test piece, a large-scale “lyric scena”* for one or two voices and orchestra, candidates had first to compose a vocal fugue—despite the fact that this test told nothing whatever of their ability to write for orchestra or their sense of melody and dramatic expression. The fugues had to be signed, which meant that the judges could—and did—favor the work of their own pupils. Those who passed were required to compose the “lyric scena” to a specific poem cranked out year after year by a literary nonentity especially for the purpose. The poem drew its material from classical antiquity and featured a character at some dramatic impasse to be expressed in music. Every day at eleven the contestants were locked up in separate rooms with pianos, to be let out again at six in the evening. They had three weeks to complete their work, in full score, during which time they were not allowed to leave the Institute building. All letters that came to them during the competition were screened to ensure that they did not contain anything that might help the candidate. Yet in the evenings they were allowed to entertain their friends with no precautions taken against such assistance! Any composer could leave as soon as he had completed his score. When all were finished, they went to the judges—again with the composer’s signature attached.

The jury assembled again, this time with the addition of artists who were not musicians. The Institute paid to have a pianist and a singer read through all of the scores, as an aid in judging the quality of the music. (The composer was required to supply

*English has no precise equivalent for the French “scène” or Italian “scena” (SHAY-na), here meaning a concert vocal work similar in character to an operatic scene with contrasting sections of varied moods and tempos.

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a piano reduction as well as the full score.) Here Berlioz complained vehemently:

Does anyone seriously maintain that one can judge the true quality of an orchestral work emasculated in this fashion? Nothing could be further from the truth. The piano can give an impression of the orchestra when one has already heard the work complete; . . . the music affects you by recollection. But with a new work, and in music's present state of development, this is impossible . . . The piano, in short, by destroying all sense of instrumentation, places every composer on the same level. The master of the orchestra is shrunk to the size of the fumbling incompetent who lacks the first idea of that branch of his art . . . The piano, for the orchestral composer, is the guillotine which chops off the aristocrat's head and from which only the poor have nothing to fear.

Once the music committee made up its mind, all the sections of the Academy of Fine Arts assembled to pronounce judgment on the committee's choice. The "performance" took place again before an audience almost entirely composed of non-musicians, who had the right to confirm, modify, or overturn the music committee's vote.

Thus the prize for music is awarded by men who are not musicians and who have not even had the chance of hearing an adequate performance of the works from which, by a grotesque regulation, they are required to make their choice . . .

On the day of the prizegiving the cantata chosen by painters, sculptors, and engravers is performed complete and in its entirety. It seems just a trifle late. It might perhaps have been better to convene the orchestra before giving judgment. The money spent on this belated performance is used to little purpose, for the decision, once taken, cannot be reversed. But the Academy is curious: it would like to hear the work which it has dignified with the prize. A thoroughly natural desire!

Despite the evident unfairness of procedure, the likelihood that the teacher's favorites would in any case win the prize, and the absurd fact that the award was made by people who could have little sense of the quality of any of the pieces in competition, Berlioz sought the Prix de Rome on four occasions. In 1827 the jury declared that his work, *La Mort de l'Orphée* (*The Death of Orpheus*), was simply unplayable—though Berlioz conducted an orchestral reading, with some satisfaction, the following year. In 1828 he wrote *Herminie*, carefully reining in his individuality to avoid offending the judges. Still, at one point he felt that the dramatic character of the text called for a different type of setting than the judges wanted. They gave him only the second prize.

In 1829 Berlioz had every reason to believe that he would finally win. For one thing it was virtually a tradition that the second-prize winner one year would advance to the first prize the following year. As a result he threw caution to the winds and composed what turned out to be by far the best and most original of his competition pieces, *La Mort de Cléopâtre*. The dramatic situation strongly appealed to him, though the text, by one Vieillard (aptly named—"old fuddy duddy"), lacked particular poetic or dramatic merit. But Berlioz knew about Cleopatra from Shakespeare, and he could imagine the death of the great queen as a dramatic scene of great power. He even went so far as to head Cleopatra's "Meditation" with a quotation—in English—from Shakespeare. This may well have been the death-knell for his chance at the prize. To the conservative French judges, Shakespeare was all too evidently the totem of the burgeoning romantic movement. Berlioz was exceedingly pleased with his work:

The music for this piece came easily to me. I wrote what I believe was an imposing piece, the rhythm strikingly original, the enharmonic progressions creating a rich and sombre effect, and the melody unfolding slowly and dramatically in a long sustained crescendo.

The judges were in a quandary. Berlioz's work was clearly the best in the competition, but such dangerous tendencies were not to be encouraged. They decided, in the end, to award no prize at all! On August 2, 1829, the day after the jury rendered its verdict, Berlioz encountered Boïeldieu, one of the judges, and had with him a remark-

able conversation, which he reported in his memoirs (no doubt slightly polished up for publication):

When he saw me, he cried out, "My dear boy, what have you done? The prize was in your hands and you simply threw it away."

"I assure you, sir, I did my best."

"That is exactly what we have against you. You should not have done your best. Your best is the enemy of the good. How can I be expected to approve of such things when you know that what I like most is soothing music?"

"Sir, it's a little difficult to write soothing music for an Egyptian queen who has been bitten by a poisonous snake and is dying a painful death in an agony of remorse." . . .

"You exaggerate. We were not asking you to make her sing a quadrille. Then, what need was there to go and use such extraordinary harmonies in your invocation to the Pharaohs? I'm not much of a harmonist, you know, and I must own that those unearthly chords of yours were quite beyond me."

I bowed silently; I could hardly make the obvious rejoinder: "Is it my fault that you are not much of a harmonist?"

"And then," he went on, "why do you bring that absolutely unheard-of rhythm into your accompaniment?"

"I was not aware, sir, that one should refrain from using new procedures when one had the good luck to hit on one, and it suited the character of the piece."

"But my dear fellow, Madame Dabadie is a very fine musician, and yet one could see it took all her intelligence and powers of concentration to get through your cantata safely."

"I see. This is also new to me. Music is meant to be performed without intelligence or concentration?"

"Ah, well, you've always got an answer, haven't you? Goodbye, and take this lesson to heart and be more sensible next year . . ."

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Berlioz was, in fact, “more sensible” in 1830; he wrote by far the weakest and dull-est of his contest pieces, carefully reining himself in against anything that might upset the jury—and he won the prize! But he later destroyed the “prize work” as unworthy of him. He remained justifiably proud, however, of the cantata that had forced the judges to cancel the award. Here, already, one can foresee the very special operatic genius of Berlioz, a genius that was to be utterly misunderstood in his own lifetime and would only come into its own within the last quarter-century. A text for the competition was shaped in such a way that the composer could write three arias, linked with recitative. Berlioz treated the poetry with considerable freedom, altering phrases or transposing them, and not maintaining any clear distinction between recitative and aria.* His approach to the text already foreshadowed the flexibility that another great operatic genius of the nineteenth century, Verdi, accomplished fully only in *Otello*, at the end of years of experience.

Boïeldieu upbraided Berlioz for precisely those passages that we regard as most advanced and powerful. When Cleopatra sings her great invocation to the Pharaohs, her ancestors, Berlioz introduces her words with a mysterious series of sustained chromatic chords as daring as anything you could find in 1829; underneath these sombre brass and woodwind chords, the strings play an unusual rhythmic pattern in 12/8. This meter frequently uses alternating quarter- and eighth-notes in a long-short, long-short, long-short, long-short pattern. Berlioz reverses the second and fourth units of this pattern—long-short, short-long, long-short, short-long—thus slightly concealing the basic meter while at the same time suggesting the uneasiness in Cleopatra’s mind as she evokes her ancestors. It is this, I gather, that Boïeldieu considered to be an “absolutely unheard-of rhythm in the accompaniment.”

Worst of all, probably, from the jury’s point of view, was the very ending. Everyone expected the cantata to end with vocal virtuosity and, probably, a ringing high note, while the orchestra played a few bars of ritornello—despite the fact that the woman is supposed to be dying. Berlioz flatly refused to play to the galleries at this dramatic moment. His Cleopatra expires in a breathless collapse followed by a few hushed bars of strings suggesting an uneven heartbeat dying away to nothing. To the jury, this was utter nonsense; what kind of fool would make the singer give up her best chance of garnering the plaudits of the crowd? To us, it is nothing short of genius.

—S.L.

Text and translation begin on page 37.

*We print the text following this program note as Berlioz actually set it, rather than in Vieillard’s original stanzas.

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Le Mort de Cléopâtre

C'en est donc fait! ma honte est assurée.
Veuve d'Antoine et veuve de César,
Au pouvoir d'Octave livrée,
Je n'ai pu captiver son farouche regard.
J'étais vaincue, et suis déshonorée.
En vain, pour ranimer l'éclat de mes
attraits,
J'ai profané le deuil d'un funeste veuvage;
En vain, en vain, de l'art épuisant les
secrets,
J'ai caché sous des fleurs les fers de
l'esclavage;
Rien n'a pu du vainqueur désarmer les
décrets.
A ses pieds j'ai trainé mes grandeurs
opprimées.
Mes pleurs même ont coulé sur ses mains
répandus,

The Death of Cleopatra

So all is over! My shame is certain.
Widow of Antony and widow of Caesar,
delivered to the power of Octavian,
I have failed to charm his cruel gaze.
I was defeated, and now I am dishonored.
In vain, to kindle once more the lustre of my
charms,
I have profaned my sombre widow's weeds,
in vain, in vain searched out all secrets
known to art
and hidden with flowers the fetters of my
slavery—
nothing could bend the conqueror's
decrees.
I dragged my shattered greatness at his
feet,
even my flowing tears ran down his
hands,

Please turn the page quietly.

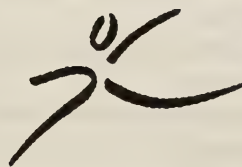
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Et la fille des Ptolémées
A subi l'affront des refus.

Ah! qu'ils sont loin ces jours, tourment
de ma mémoire,
Où sur le sein des mers, comparable
à Vénus,
D'Antoine et de César réfléchissant
la gloire,
J'apparus triomphante aux rives du
Cydnus!
Actium m'a livrée au vainqueur qui me
brave;
Mon sceptre, mes trésors ont passé dans
ses mains;
Ma beauté me restait, et les mépris
d'Octave
Pour me vaincre ont fait plus que le fer
des Romains.

Ah! qu'ils sont loin ces jours, tourment
de ma mémoire,
Où sur le sein des mers, comparable
à Vénus,
D'Antoine et de César réfléchissant
la gloire,
J'apparus triomphante aux rives du
Cydnus!
En vain de l'art épuisant les
secrets,
J'ai caché sous des fleurs les fers de
l'esclavage;
Rien n'a pu du vainqueur désarmer les
décrets.
Mes pleurs même ont coulé sur ses mains
répandus.
J'ai subi l'affront de refus.
Moi! . . . qui du sein des mers,
comparable à Vénus,
M'élançai triomphante aux rive du Cydnus!

Au comble des revers, qu'aurais-je encor
à craindre?
Reine coupable, que dis-tu?
Du destin qui m'accable est-ce à moi de
me plaindre?
Ai-je pour l'excuser les droits de la
vertu?
J'ai d'un époux déshonoré la vie.
C'est par moi qu'aux Romains l'Egypte
est asservie,
Et que d'Isis l'ancien culte est détruit.
Quel asile chercher? Sans parents, sans
patrie,
Il n'en est plus pour moi que l'éternelle
nuit!

and the daughter of the Ptolemies
has endured the insult of refusal.

Ah, how distant are those days that haunt
my memory,
when Venus-like, on the bosom of
the sea,
reflecting the glory of Antony and of
Caesar,
I appeared in triumph on the banks of the
Cydnus!
Actium delivered me to the conqueror who
rejects me;
my sceptre, my treasure have passed into
his hands;
I still had my beauty—and Octavian's
scorn
has done more to vanquish me than Roman
steel.

Ah, how distant are those days that haunt
my memory,
when Venus-like, on the bosom of
the sea,
reflecting the glory of Antony and of
Caesar,
I appeared in triumph on the banks of the
Cydnus!
In vain have I searched out all secrets
known to art
and hidden with flowers the fetters of my
slavery—
nothing could bend the conqueror's
decrees.
Even my flowing tears ran down his
hands.
I have endured the insult of refusal.
I! . . . who Venus-like from the bosom of
the sea
sprang in triumph upon the banks of Cydnus!

In this extreme disaster, what have I left
to fear?
Guilty queen, what do you say?
Is it for me to protest the fate which
crushes me?
Have I the right that virtue gives to
complain?
I dishonored a husband's life.
Because of me Egypt is enslaved by the
Romans
and Isis' ancient worship destroyed.
What refuge can I seek? With no family, no
country,
nothing remains for me but everlasting
night!

Méditation

("How if when I am laid into the tomb . . ."—Shakespeare)

Grands Pharaons, nobles Lagides,
Verrez-vous entrer sans courroux,
Pour dormir dans vos pyramides,
Une reine indigne de vous?

Grands Pharaons, *etc.*
Non! . . . non, de vos demeures funèbres
Je profanerais la splendeur.
Rois, encor au sein des ténèbres,
Vous me fuirez, avec horreur.

Du destin qui m'accable est-ce à moi de
me plaindre?
Ai-je pour l'accuser, ai-je le droit de la
vertu?
Par moi nos Dieux ont fui
d'Alexandrie.
D'Isis le culte est détruit.
Grands Pharaons, nobles Lagides,
Vous me fuiriez avec horreur!

Du destin qui m'accable est-ce à moi de
me plaindre?
Ai-je pour l'accuser, ai-je le droit de la
vertu?
Grands Pharaons, nobles Lagides,
Verrez-vous entrer sans courroux,
Pour dormir dans vos pyramides,
Une reine indigne de vous?
Non, j'ai d'un époux déshonoré la vie.
Sa cendre est sous mes yeux, son ombre
me poursuit.
C'est par moi qu'aux Romains l'Egypte
est asservie.
Par moi nos Dieux ont fui les murs
d'Alexandrie,
Et d'Isis le culte est détriut.

Osiris proscriit ma couronne.
A Typhon je livre mes jours!
Contre l'horreur qui m'environne
Un vil reptile est mon recours.

Dieux du Nil, vous m'avez trahie!
Octave m'attend à son char.
Cléopâtre en quittant la vie
Redevient digne de César!

—P.A. Vieillard

Meditation

Great Pharaohs, noble Ptolemies,
will you without wrath behold her enter here
to sleep within your pyramids,
a queen unworthy of you?

Great Pharaohs, *etc.*
No! No, I should profane the splendor
of your burying-place.
Kings, in the very heart of the darkness,
you would shun me with horror.

Is it for me to protest at the fate which
crushes me?
Have I the right that virtue gives to
complain?
Because of me our gods have fled from
Alexandria,
and Isis' worship is destroyed.
Great Pharaohs, noble Ptolemies,
you would shun me with horror!

Is it for me to protest at the fate which
crushes me?
Have I the right that virtue gives to
complain?
Great Pharaohs, noble Ptolemies,
will you without wrath behold her enter here
to sleep within your pyramids,
a queen unworthy of you?
No, I have dishonored a husband's life.
His ashes are before my eyes, his shade
pursues me.
Because of me Egypt is enslaved to the
Romans.
Because of me our gods have fled from the
walls of Alexandria,
and Isis' worship is destroyed.

Osiris proscribes my crown.
To Typhon I consign my life!
Against the horror that besets me
a vile reptile is my recourse.

Gods of the Nile, you have betrayed me!
Octavian awaits me at his chariot.
Cleopatra, in leaving life,
becomes once more worthy of Caesar!



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More . . .

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also Norton paperback). Antal Dorati was the first conductor to record all of Haydn's symphonies in what was, for its time, an epoch-making series, with the Philharmonia Hungarica; these recordings are all available on CD. Though they have been in some ways superseded by later versions, the set still occasionally offers the only reading of a given symphony. Dorati's reading of No. 44 is in volume 3 of his series, which contains symphonies 34 to 47 (London, four CDs). There are also splendid versions of the *Trauer* Symphony by specialists in historically-informed performance, including Trevor Pinnock with the English Concert (DG, with symphonies 42 and 46) and Adrian Shepherd with Cantilena (Chandos, with symphonies 43 and 49).

Haydn's *Scena di Berenice* is being recorded by Jessye Norman, Seiji Ozawa, and the Boston Symphony Orchestra for Philips Classics in connection with these concerts. The work is currently available in recordings by the late Arleen Augér with the Handel & Haydn Society Orchestra under the direction of Christopher Hogwood (Oiseau-Lyre, coupled with other Haydn arias) and Éva Bartfai-Barta with the Savaria Symphony Orchestra directed by János Petró (Hungaroton, with other Haydn solo cantatas).

Michael Kennedy has written a splendid short volume, *Britten*, for the Master Musicians series, published only in England so far (Dent paperback). Humphrey Carpenter's revelatory biography *Benjamin Britten* has recently appeared from Scribner's. Peter Evans is the author of the biggest and fullest book about Britten's music, *The Music of Benjamin Britten* (University of Minnesota), which provides extended

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analyses of the major scores and some discussion of just about everything. For an informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: A Commentary on his Work by a Group of Specialists*, is first-rate (available in a library reprint from Greenwood Press). An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The newest symposium is *The Britten Companion*, edited by Christopher Palmer (Cambridge, available in paperback), which is full of interesting essays covering most of Britten's work as well as his character. *Phaedra* is being recorded by Jessye Norman, Seiji Ozawa, and the Boston Symphony Orchestra for Philips Classics in connection with these concerts. Janet Baker, for whom the work was written, recorded *Phaedra* under Britten's direction, a performance that has been reissued on CD with her other great Britten role, that of the title character in *The Rape of Lucretia* (London, two discs).

The standard study of Debussy is Edward Lockspeiser's two-volume work *Debussy: His Life and Works* (Macmillan). David Cox has contributed a fine short study of *Debussy Orchestral Music* to the series of BBC Music Guides (University of Washington paperback). Richard Langham-Smith has edited a fine translation of Debussy letters—not a complete edition, but an extensive selection of many of the most interesting ones (Harvard). Roy Howat's *Debussy in Perspective* (Cambridge, available in paperback) is an enlightening and insightful study of the importance of proportion in the shaping of Debussy's music, but it is technical and closely argued, requiring the reader to have a score at hand. Marcel Dietschy's *A Portrait of Claude Debussy* (Oxford) offers a painstaking biographical treatment of the composer's character and personality. Charles Munch's splendid Boston Symphony Orchestra recording of *Prelude to the Afternoon of a Faun* has been reissued by RCA (with Debussy's *La Mer*, *Nocturnes*, and *Printemps*). For a contrasting view, emphasizing the utmost in structural clarity,

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Pierre Boulez's reading with the New Philharmonia Orchestra is excellent (CBS, with *Jeux* and *La Mer*).

Hugh Macdonald, general editor of the new Berlioz critical edition, has written a superbly balanced, enthusiastic compact introduction to the life and works of the composer in the Master Musicians series (Dent). The more recent biography by D. Kern Holoman, also entitled simply *Berlioz* (Harvard), somewhat larger in scope than Macdonald's book, is equally highly recommended. It may be the best place to find out almost anything you care to know about the composer. Though Jacques Barzun's magisterial two-volume study, *Berlioz and the Romantic Century* (Columbia), first published more than a generation ago, remains important, Holoman's book is not only more compact but also gives a better sense of Berlioz's life as he lived it. (Barzun had to spend a lot of space fighting rear-guard actions against critics who did not consider Berlioz a significant composer, and this inevitably interrupted the argument.) In addition, Holoman beautifully integrates the work with the life, showing how Berlioz's music grew out of a distinctive French tradition as well as out of his own fertile imagination. He traces the ways in which the composer uses early sketches for pieces composed much later, and he takes advantage of forty or more years of detailed Berlioz scholarship and seems to encompass it all in a single gracefully written volume. His book will surely be the standard one-volume Berlioz study for this generation. Barzun is particularly rich in its discussion of the cultural context; he also prepared a one-volume abridgment, *Berlioz and his Century*, which has been reprinted in a new edition (University of Chicago paperback). For a well-informed brief introduction, the excellent Berlioz article in *The New Grove* is the place to start. It is by Hugh Macdonald, the general editor of the new edition of Berlioz's works, and has been reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback), along with the articles on Weber and Mendelssohn. The helpful series of BBC Music Guides includes a short volume on *Berlioz Orchestral Works*, also by Macdonald (University of Washington paperback). An excellent purely musical discussion of Berlioz's work is Brian Pinner's *The Berlioz Style* (Oxford). A much more technical book (it grew out of a doctoral dissertation) is D. Kern Holoman's *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840* (UMI Research Press), which traces the composition of many of the composer's early masterpieces in some detail.

The most direct and personal way to begin finding out about Berlioz is from his own *Memoirs*, a masterpiece of autobiography. Despite the difficulties of his career and his increasing bitterness, Berlioz's sense of humor allowed him to achieve a remarkable balance in telling the story of his life. He is also the finest writer among the great composers, so the book is memorable from the purely literary point of view. The translation to read is the one by David Cairns, published as *The Memoirs of Hector Berlioz*, which can be found in libraries (the Norton edition, once available in paperback, seems to be out of print). An older translation by Ernest Newman is still available (Dover) but lacks the detailed corrections of Berlioz's misstatements and exaggerations. Nonetheless the *Memoirs* capture the composer's pride, wit, passion, and sardonic humor with special flair.

La Mort de Cléopâtre is being recorded by Jessye Norman, Seiji Ozawa, and the Boston Symphony Orchestra for Philips Classics in connection with these concerts. Several distinguished performances (Jessye Norman with Daniel Barenboim and the Chicago Symphony, once on Deutsche Grammophon; Janet Baker with Colin Davis and the London Symphony Orchestra, on Philips; Jennie Tourel with Leonard Bernstein and the New York Philharmonic, on CBS Masterworks) have disappeared from the current catalogue.

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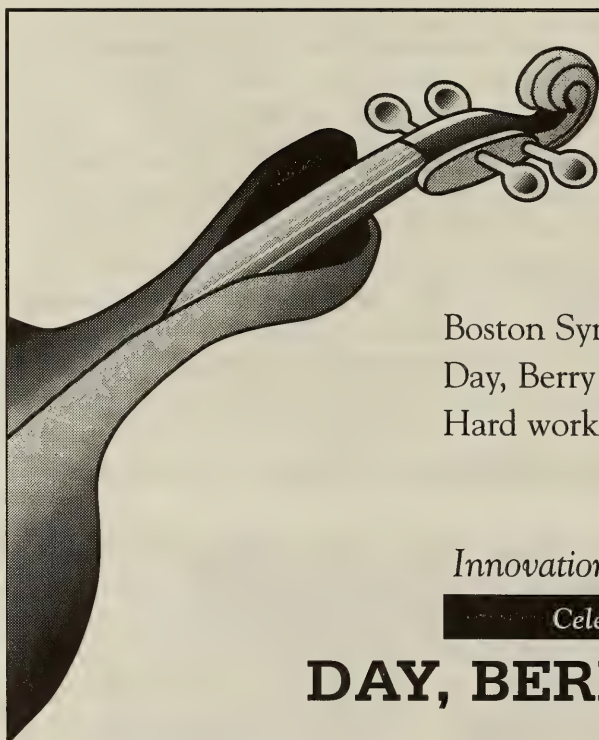


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Jessye Norman



Jessye Norman regularly appears with the world's most prestigious orchestras and opera companies, and in recital in the major music centers. Her engagements this season include appearances with the symphony orchestras of London, Boston, San Francisco, Toronto, Houston, and Chicago; a "Live From Lincoln Center" telecast with the Orchestra of St. Luke's; and recitals in Florida, Columbus, Pittsburgh, Ann Arbor, St. Paul, La Jolla, Seattle, Tucson, Vienna, Frankfurt, Munich, Cologne, London, Paris, and Barcelona. Highlights of last season included performances as Jocasta in Stravinsky's *Oedipus Rex* under Seiji Ozawa's direction, inaugurating the Saito Kinen Festival in

Japan and later seen on PBS's "Great Performances" series; Metropolitan Opera appearances as Sieglinde in *Die Walküre* and Ariadne in a new production of *Ariadne auf Naxos*; Mahler's *Das Lied von der Erde* and Wagner's *Wesendonck Lieder* with James Levine and the Berlin Philharmonic; Strauss's Four Last Songs with Sergiu Celibidache and the Munich Philharmonic; and recitals throughout the United States and Europe. Ms. Norman was born in Augusta, Georgia; her teachers included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at the University of Michigan. She began her professional life as a member of the Deutsche Oper Berlin, making her debut in December 1969 as Elisabeth in *Tannhäuser*, her first appearance on the operatic stage. Ms. Norman toured extensively in the 1970s and was soon appearing regularly at such festivals as Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence, and Salzburg. She has sung a widely varied operatic repertoire at La Scala, Florence's Teatro Comunale, London's Royal Opera House, the Stuttgart Opera, the Vienna and Hamburg State Operas, the Opera Company of Philadelphia, and Aix-en-Provence. Her Metropolitan Opera debut in Berlioz's *Les Troyens* opened the Met's centennial season in 1983. Ms. Norman has been seen frequently on television and has received countless prestigious awards. Most recently she was winner of an "Ace" Award from the National Academy of Cable Programming for "Jessye Norman at Notre Dame," and of the Grand Prix at Japan's Symphony Hall 1992 International Music Awards. Besides her long-standing association with Philips Classics, she has also recorded for CBS Masterworks, Decca, Deutsche Grammophon, EMI/Angel, and Erato. Ms. Norman made her Boston Symphony debut at Tanglewood in 1972 and has appeared frequently with the orchestra since then, most recently as soloist in Mahler's Symphony No. 3, which closed the BSO's 1992-93 subscription season and was recorded to conclude the orchestra's Mahler cycle for Philips. She has also recorded Mahler's *Kindertotenlieder* and Schoenberg's *Gurrelieder* with Mr. Ozawa and the orchestra.



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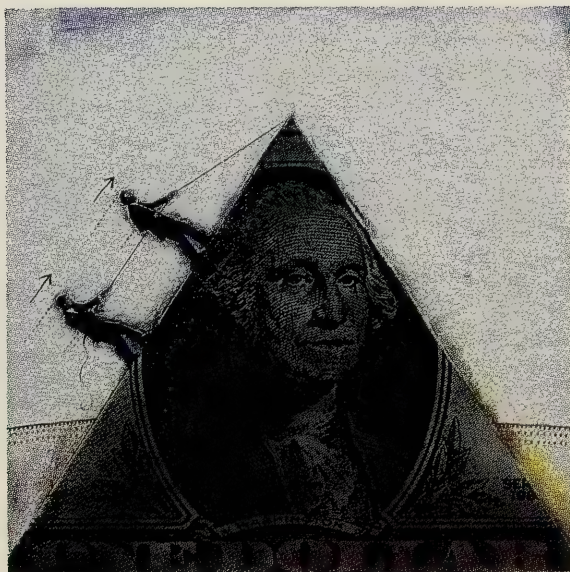
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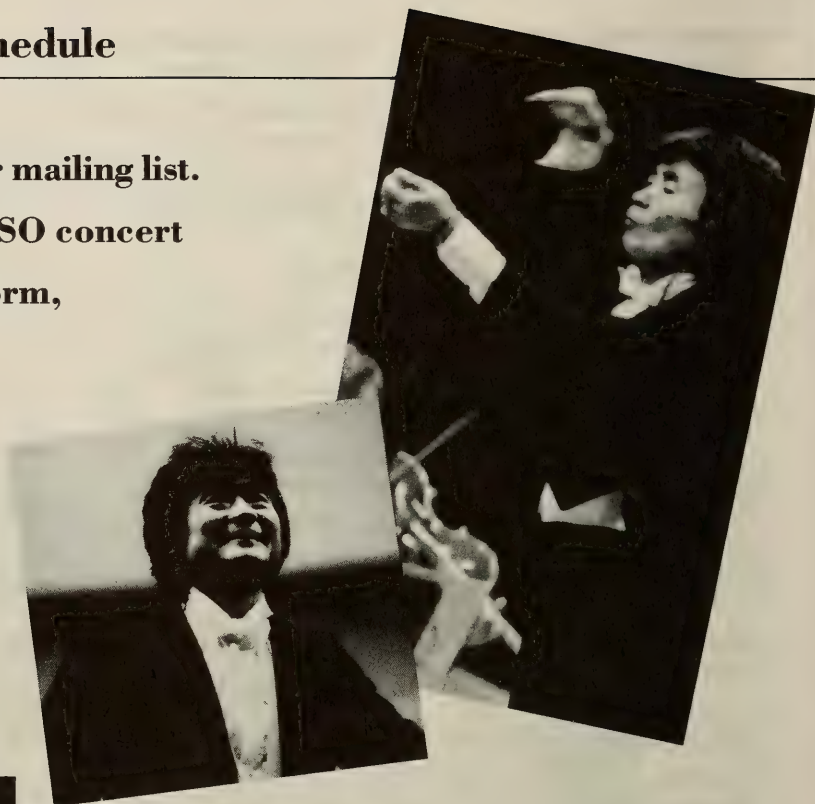
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for ten-part brass choir

MESSIAEN *Oiseaux exotiques,* for
piano and orchestra

MAHLER *Symphony No. 1*

Tuesday 'B'—February 22, 8-10:05

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Thursday 'C'—February 24, 8-9:55

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SEIJI OZAWA conducting

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of \$2:25 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9246 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at \$7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Deborah Bennett, Director of Corporate Development, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Opening of "Youth Art Month" Exhibit

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display from February 21 through March 26 will be an exhibit celebrating "Youth Art Month." Sponsored by the Massachusetts Art Educators Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. The BSO extends a special invitation to its patrons to the official opening of the "Youth Art Month" exhibit on Thursday, February 24, from 1:00 to 3:30 p.m., with remarks at 1:15 p.m. Please enter Symphony Hall through the Cohen Wing Entrance.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include "CEO Chef Night" at the Four Seasons Hotel on Monday, March 28, at 6 p.m., with Seiji Ozawa as guest chef. Leading figures from Boston's business community will share their favorite recipe with the hotel's acclaimed chef, then help prepare and serve their creations. Before dinner, the

Jazz Pops Ensemble will perform their unique blend of jazz and pops music. The Gamble Mansion in the Back Bay will be the setting for "Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist Lawrence Wolfe and scheduled for Sunday, May 1, at 5:30 p.m. BSO violinist Ronald Knudsen and his wife, cellist Adrienne Hartzell-Knudsen, host "Fiddle-Sticks!" on Friday, May 6, at 7:30 p.m. The evening includes a performance by the Amici String Quartet, made up of BSO members Bonnie Bewick, Tatiana Dimitriades, Kazuko Matsusaka, and Joel Moerschel, and a tour of Mr. Knudsen's workshop, where he repairs and restores string instruments. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include organist James David Christie (Thursday, March 3), BSO violinist Bonnie Bewick (Tuesday, March 15), and BSO horn player Jonathan Menkis (Thursday, March 17). Upcoming Supper Concerts will feature music of Bartók and Mozart (Thursday, February 24, and Tuesday, March 1) and music of Brahms and Piston (Thursday, March 24, and Tuesday, March 29).

The Suppers are priced at \$23 per person for an individual event, \$66 for any three, \$88 for any four, or \$132 for any six. Ad-

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vance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a \$1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, February 25, at 8 p.m. and Sunday, February 27, at 3 p.m. at Faneuil Hall, with an Open Rehearsal on Wednesday, February 23, at 7:30 p.m. Violinist Daniel Stepner is soloist for "Spring" and "Summer" from Vivaldi's *The Four Seasons* as part of a program also including music of Mozart, Purcell, Elgar, and Mendelssohn. Concert tickets are \$27, \$23, and \$15 (\$5 discount for students and seniors). Open Rehearsal tickets are \$9 (\$7 students and seniors). For more information, call (617) 426-2387.

BSO Assistant Concertmaster Laura Park performs Beethoven's G major violin sonata, Opus 96, Ysaÿe's Sonata No. 1 in G minor for solo violin, Busoni's Violin Sonata No. 2 in E minor, Opus 36a, and Bartók's Rhapsody No. 1 with pianist Sergey Schepkin on Sunday, February 27, at 3 p.m. in Seully Hall at the Boston Conservatory of Music, 8 The Fenway. Admission is free. For more information, call (617) 267-2865.

An "NEC Brass Bash" on Friday, February 28, at 8 p.m. at Jordan Hall will feature music of Giovanni Gabrieli conducted by Tim Morrison; music of Brahms and Albert Harris for horns conducted by Jonathan Menkis; music of Vaclav Nelhybel, Thomas Beaversdorf, and Robert Manlon

for trombone choir conducted by Norman Bolter; Handel's *Royal Fireworks Music* in an arrangement for brass conducted by Frank Battisti; Richard Strauss's *Feierlicher Einzug* for brass conducted by Charles Schlueter; and more. Admission is free. An "NEC Brass Talk" featuring Roger Voisin, Armando Ghitalla, Rolf Smedvig, and Charles Schlueter, to take place earlier that day from 5:30 to 6:30 in Williams Hall at New England Conservatory, will precede the event.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

A Special Tribute

The Boston Symphony Orchestra would like to pay very special tribute to those among our subscription audience who have attended Symphony concerts for seventy-five years or more. This group represents our most dedicated core of symphonic music lovers, and we wish to recognize them in a special way. Please give your name to Joyce M. Serwitz, Associate Director of Development, by calling (617) 638-9273.

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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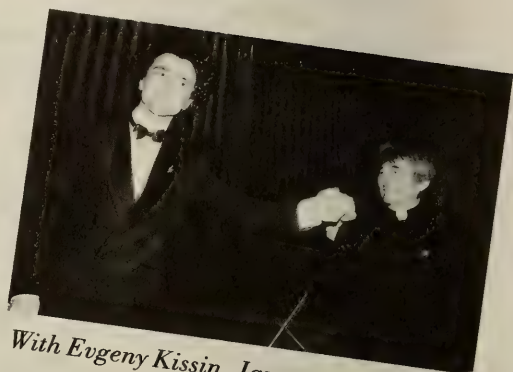


A Seiji Ozawa Scrapbook

Celebrating Seiji Ozawa's Twentieth Anniversary
as Music Director of the Boston Symphony Orchestra



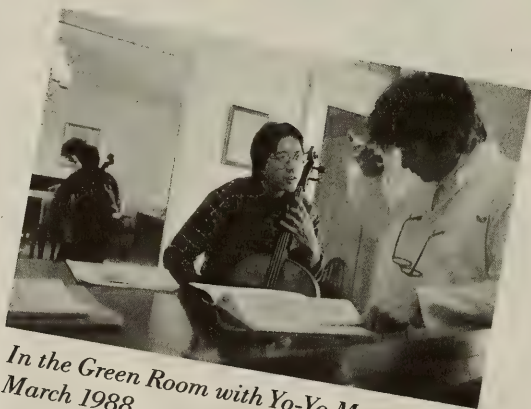
*With Leontyne Price, Isaac Stern, Itzhak Perlman,
Mstislav Rostropovich, and Rudolf Serkin at the
BSO Centennial Gala, October 1981*



With Evgeny Kissin, January 1993



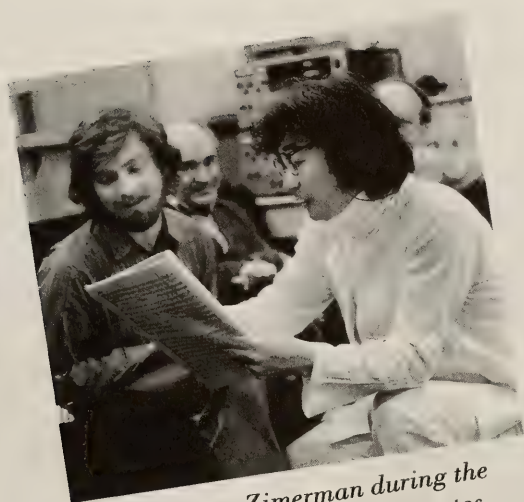
In rehearsal with Jessye Norman in Hamburg, December 1988



*In the Green Room with Yo-Yo Ma,
March 1988*



*Listening to a playback of the "Elektra"
recording session with Hildegard Behrens,
November 1988*



With Krystian Zimerman during the recording of Liszt's Piano Concertos and "Totentanz," April 1987



Curtain call with Anne-Sophie Mutter in Tokyo, December 1989



With Peter Serkin at Tanglewood, August 1979



With Leon Fleisher, October 1991



With Kathleen Battle, April 1986

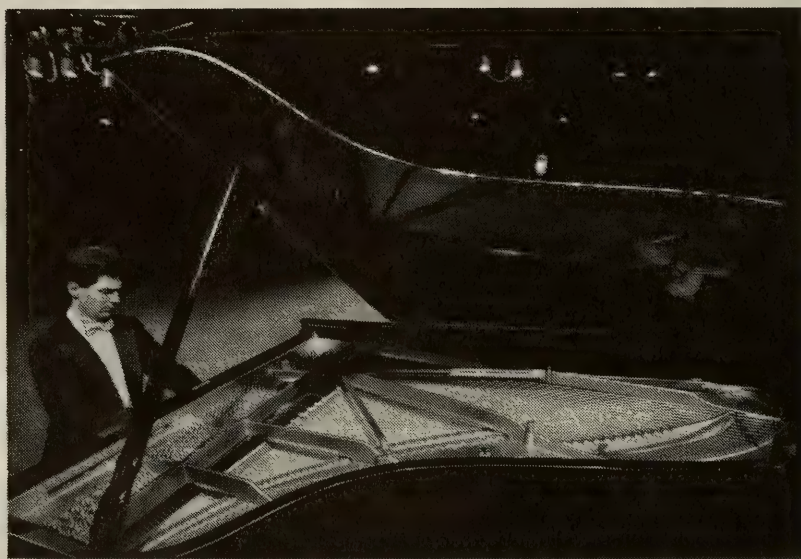


With Tanglewood Music Center alumni soloists following the TMC 50th Anniversary Gala in July 1990: Dawn Upshaw, Thomas Paul, Sherrill Milnes, and Thomas Stewart

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Symphony No. 1 in D

Langsam. Schleppend

[Slow. Dragging]

Kräftig bewegt, doch nicht zu schnell;

[With powerful motion, but not too fast]

Trio: Recht gemächlich

[Pretty easygoing]

Feierlich und gemessen, ohne zu schleppen

[Solemn and measured, without dragging]

Stürmisch bewegt

[With tempestuous motion]

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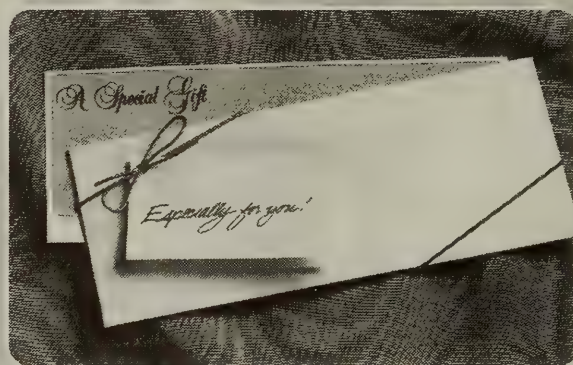
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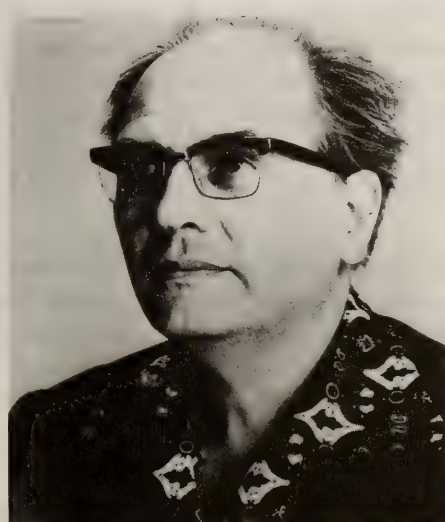
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Olivier Messiaen

Oiseaux exotiques ("Exotic birds"), for piano and small orchestra



Olivier Messiaen was born in Avignon, France, on December 10, 1908, and died in Paris on April 28, 1992. Oiseaux exotiques was commissioned by Pierre Boulez for the "Domaine Musical" concerts at the Petit Théâtre Marigny in Paris. It was composed between October 5, 1955, and January 23, 1956, and was first performed on March 10, 1956, with the composer's wife Yvonne Loriod as piano soloist and Rudolf Albert conducting. The work is dedicated to Yvonne Loriod. These are the first performances by the Boston Symphony Orchestra. The score calls for solo piano and an orchestra consisting of piccolo, flute, oboe, two clarinets, E-flat clarinet, bass clarinet, bassoon, two horns, one trumpet, glockenspiel, xylophone, three temple blocks, wood block, snare drum, three gongs (high, medium, and low), and tam-tam (very low). The playing time is 13-14 minutes.

Born in Avignon in 1908, Olivier Messiaen has long been recognized as one of the most influential composers of this century. His taste for music was awakened by a Christmas gift he received in 1916—scores of *The Damnation of Faust* and *Don Giovanni*, a remarkable gift for an eight-year-old! Two years later his family moved to Nantes and he took formal instruction in harmony. His teacher, Jehan de Gibon, gave him the score of Debussy's *Pelléas et Mélisande*. Messiaen has described his encounter with this work as "a real bombshell . . . probably the most decisive influence of my life." Messiaen entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the Ecole Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The '30s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. He continued to compose works inspired by his strongly mystical Catholic faith for the remainder of his life.

Messiaen was imprisoned in a Silesian military camp in 1940; there he composed one of his most powerful and moving compositions, the *Quatuor pour la fin du temps* (*Quartet for the end of time*) for violin, clarinet, cello, and piano; the instrumentation was determined by the fact that he knew three other professional musicians in the camp who had their instruments with them, and he wrote the piano part for himself. The first performance took place in those stark surroundings in 1941, with an audience consisting of 5,000 prisoners, who listened to the new piece, running well over a half hour, with rapt attention. The *Quatuor* was, incidentally, the first work in which Messiaen included an identifiable birdsong as part of the musical substance.

Soon after becoming professor of harmony at the Conservatoire in Paris, Messiaen began the series of lessons in the home of a friend that attracted the attention of the brightest young composers at the institution, especially including Pierre Boulez. After

the war, his creative work moved in stages: first a group of pieces on poems of love, of which the largest and best-known is the *Turangalila-symphonie* (commissioned by Serge Koussevitzky and premiered by the Boston Symphony under the direction of Leonard Bernstein). Then there was an experimental phase for a few years around 1950, during which he was making innovations in harmony and rhythm (particularly through studies of the rhythm of the Greeks and Hindus) that were to play a role in his work for years to come and to be a strong influence on others, notably Pierre Boulez. His investigations played a role in the extension of serial technique to all the parameters of music, not just pitch, an issue that was particularly vital right after the Second World War.

Early in the 1950s, Messiaen began to concentrate on the songs of birds. A lifelong nature lover, he once told Claude Samuel in one of a series of published conversations, "Among the artistic hierarchy, the birds are probably the greatest musicians to inhabit the planet." Of course many composers over the centuries have imitated some aspect of birdsong. What was different with Messiaen was not the stylized imitation of a bird (like the "cuckoo" in Mahler's First Symphony), but rather actual transcriptions of actual birds singing—a new approach, one that he integrated quite remarkably into the normal structural demands of a modern composition. He had started notating birdsong from his early teens. No mean ornithologist, he continued to collect birdsongs



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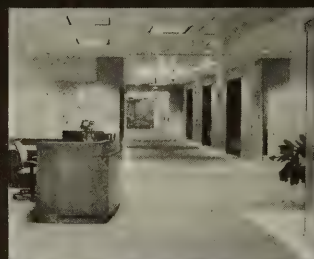
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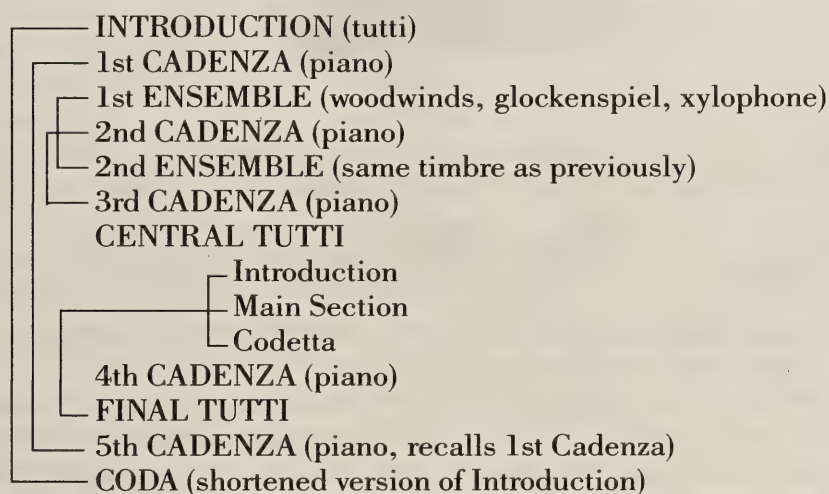
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all over the world. His major works of the 1950s and early 1960s derived their musical material largely—indeed, almost entirely—from his collection of transcriptions. Indeed, so conscious was he of his debt to these avian musicians that he occasionally listed them in acknowledgments, as in the *Sept Haïkai* of 1963, which quotes no fewer than twenty-five different Japanese birds and is dedicated, in part, to “all the birds of JAPAN.”

In 1953 Messiaen composed his first true “birdsong piece,” *Reveil des oiseaux*, and the only one in which all of the musical material comes from his transcriptions. He chose for this piece to have all of the songs of birds that might actually be heard in a natural setting. Three years later he wrote *Oiseaux exotiques* with references to birds from North and South America and Asia as well, a collection of sounds that would never be heard simultaneously in the natural world.

This short work is shaped rather like a Baroque concerto, with sectional alternations of the ensemble of woodwinds, brass, and percussion (the strings are omitted presumably because they are less successful in the imitation of birdsong) with cadenzas for the solo piano. The orchestral introduction and coda are based on the same material, which thus frames the first and last (fifth) piano cadenza, also closely related in material. The long central tutti makes the most extensive use of material not drawn from the birds, namely Greek and Hindu rhythms presented in the percussion instruments and underlying the whole.

The following diagram (adapted from Robert Sherlaw Johnson’s *Messiaen*) lays out the structural shape with an indication of some musical recurrences.



During the first part of the work (up to the central tutti), the sections are relatively brief and lighter in texture; the second part is more complex and heavier in texture, and each of the sections is correspondingly longer. Within its brief span (just under fifteen minutes), Messiaen builds his structure, and avoids monotony, by means of these changes of texture and color, which contribute greatly to the cohesion and vivacity of the whole.

—Steven Ledbetter



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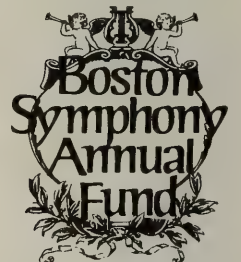
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KEEP GREAT MUSIC ALIVE.

Gustav Mahler
Symphony No. 1 in D



Gustav Mahler was born at Kalische (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using material going back to the 1870s. He revised the score extensively on several occasions; the second, and last, edition published during Mahler's lifetime was dated 1906. Mahler himself conducted the first performance of the work, then in five movements and called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. At a New York Philharmonic concert on December 16, 1909, he introduced the work to the United States in its final four-movement

form, having dropped the original second movement (the so-called "Blumine" movement; see below) after a June 1894 performance in Weimar. Pierre Monteux conducted the first Boston Symphony performances—in fact the first in Boston—on November 23 and 24, 1923 (the Boston Symphony had already performed the Fifth Symphony under Wilhelm Gericke in 1906 and the Second under Karl Muck in 1918). Other Boston Symphony performances of the four-movement Mahler First have been given by Dimitri Mitropoulos, Richard Burgin, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Bernard Haitink, Klaus Tennstedt, Hiroshi Wakasugi, Adam Fischer, Seiji Ozawa, Carl St. Clair, David Zinman, and Christoph Eschenbach. Seiji Ozawa led the orchestra's most recent performances: on subscription concerts in October 1992; tour performances later that same month in São Paulo, Buenos Aires, and Caracas; and at Tanglewood in July 1993. A five-movement version including the "Blumine" movement that Mahler later cut was given by Seiji Ozawa in April 1974 and then again during the 1977-78 season, as well as by Kenneth Schermerhorn at Tanglewood in 1974. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.

Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the

centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first heard the opening sonority of the First Symphony, the extraordinary sound of the dominant note, A, repeated in seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

Mahler. "Symphonic Poem" in two parts.

Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.

Part II: 4. A la pompes funèbres; attacca. 5. Molto appassionato.

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There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a “symphonic poem,” he gave no hint as to its nature or subject matter. Moreover, even when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critic, though recognizing Mahler’s “profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization,” still found the work to overstep “artistic moderation” and to “lack a unifying underlying note.” Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title (“*Titan*, a tone-poem in symphonic form”), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

Part I. “From the days of youth,” Flower-, Fruit-, and Thorn- pieces.

1. “Spring without End” (Introduction and Allegro comodo). The Introduction depicts Nature’s awakening from the long sleep of winter.
2. “Blumine” (Andante).
3. “In full sail” (Scherzo).

Part II. “Commedia humana.”

4. “Aground” (Funeral march “in the manner of Callot”). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, “The Hunter’s Funeral Procession,” from an old book of children’s fairy tales: the beasts of the forest accompany the dead woodsman’s coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
5. “Dall’Inferno” (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem,



“The Hunter’s Funeral,” a woodcut after the drawing that inspired Mahler’s original fourth movement



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but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

. . . [M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J. V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.

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A November 1889 caricature mocking the premiere of Mahler's Symphony No. 1 in Budapest

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sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn Pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audobon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen übers Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques"—only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

—S.L.

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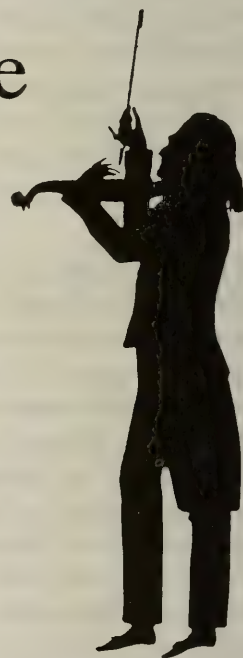
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More . . .

A number of studies exist of Messiaen and his music. First, of course, is the composer's own *Technique de mon langage musicale*, published in Paris in 1944 and translated into English in 1957. The most accessible and informative studies in English, all of which emphasize the music over purely biographical considerations, include Robert Sherlaw Johnston's *Messiaen* (University of California paperback), *Olivier Messiaen and the Music of Time* by Paul Griffiths (Cornell paperback), and (the least technical) Roger Nichols' *Messiaen* (Oxford). Seiji Ozawa and the Boston Symphony Orchestra are scheduled to record *Oiseaux exotiques* with Mitsuko Uchida for Philip Classics in conjunction with these performances. The only recording listed in the current catalogue has Esa-Pekka Salonen conducting the London Sinfonietta (Sony Classical, in a two-disc set also including Messiaen's *Des Canyons aux étoiles* and *Couleurs de la cité céleste*).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in *The New Grove Dictionary of Music and Musicians*; it has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has so far been published in English, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the First Symphony is treated in *Gustav Mahler: The Wunderhorn Years* (California, available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Seiji Ozawa and the Boston Symphony Orchestra have recorded the First Symphony as part of their complete Mahler cycle (Philips). Other recommended recordings include Leonard Bernstein's with the Concertgebouw Orchestra (DG), Claudio Abbado's with the Berlin Philharmonic (DG), Georg Solti's with the Chicago Symphony (London), and Bernard Haitink's also with the Concertgebouw Orchestra (Philips). Erich Leinsdorf's recording with the Boston Symphony Orchestra is still available on cassette (Victrola). For a different view of the work, Adam Fischer has recorded the early version of the Mahler First (Hungaroton).

—S.L.



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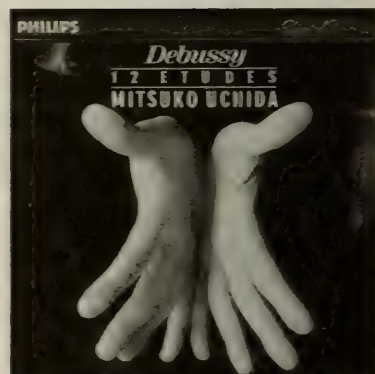
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Mitsuko Uchida



Mitsuko Uchida was born in Japan and, at twelve, already an exceptional piano student in Tokyo, accompanied her family to Vienna, where her father had been posted with the Japanese Diplomatic Service. At twenty she won first prize in the Beethoven Competition in Vienna. The following year she won second prize in the Chopin Competition in Warsaw. Ms. Uchida has won world-renown for her interpretations of Mozart. In 1989 she performed the complete cycle of Mozart sonatas in several German cities and in Zurich. In the spring of 1991 she performed the Mozart cycle at Lincoln Center as part of the Mozart bicentenary celebrations. She also offered selections from the cycle in Wash-

ington, Philadelphia, Toronto, and Tokyo. In the fall of 1990 Ms. Uchida performed the five Beethoven piano concertos with Jeffrey Tate and the English Chamber Orchestra in London, Amsterdam, and Paris. Recent engagements have included appearances with Franz Welser-Möst and the London Philharmonic, Sir Colin Davis and the London Symphony Orchestra, and Kurt Sanderling and the Berlin Philharmonic. In addition to her Boston Symphony appearances in Boston and New York, her current calendar includes a visit to Japan with the Cleveland Orchestra, a tour of Europe with the London Philharmonic, and concerts with the Vienna Philharmonic, as well as recitals in London, Vienna, Paris, Amsterdam, and Tokyo. Ms. Uchida records exclusively for Philips Classics and has recently completed her recordings of the Mozart piano concertos with Jeffrey Tate and the English Chamber Orchestra. Her recording of the complete Mozart sonatas won the 1989 Gramophone "Record of the Year" award. Her recording of Debussy's Twelve Etudes was nominated for a Grammy in 1990 and a Gramophone Award in 1991. Ms. Uchida made her Boston Symphony debut in October 1986 and her first Tanglewood appearance with the orchestra in 1989. She is scheduled to record Messiaen's *Oiseaux exotiques* with Seiji Ozawa and the Boston Symphony Orchestra following this week's performances in Boston and New York.

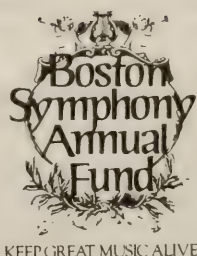


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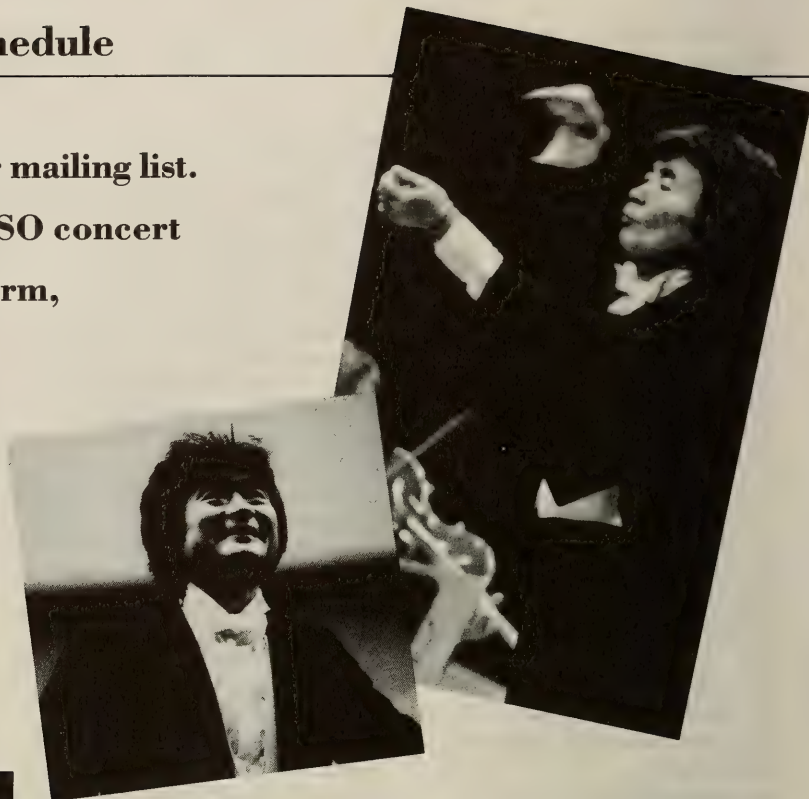
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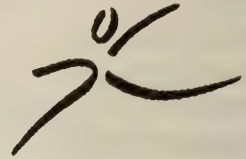
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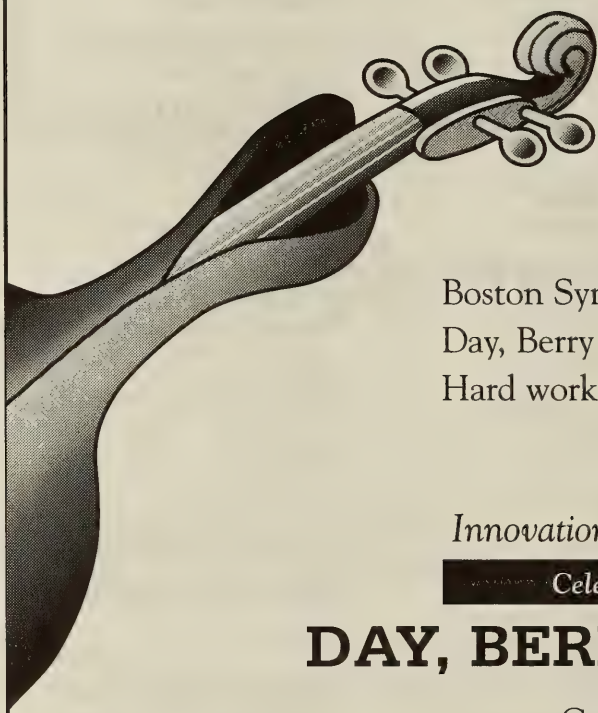
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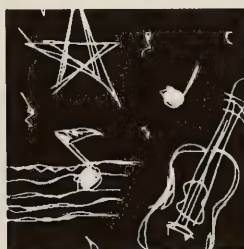
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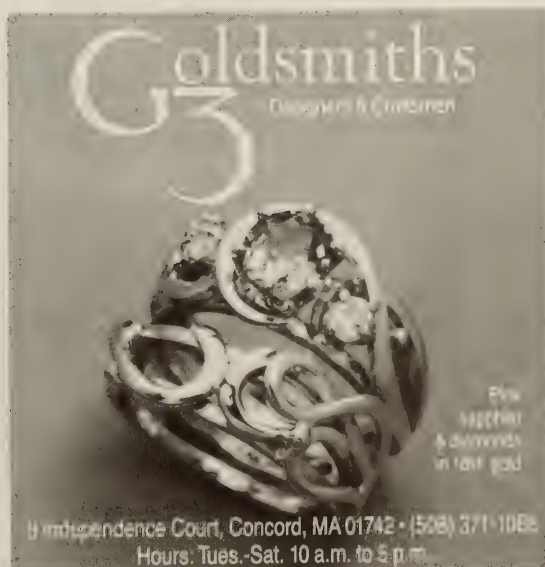
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Tuesday, February 22, at 8

THOMAS DAUSGAARD conducting

KIRCHNER

Music for Orchestra II

RACHMANINOFF

Piano Concerto No. 2 in C minor, Opus 18

Moderato

Adagio sostenuto

Allegro scherzando

BENJAMIN PASTERNAK

INTERMISSION

SIBELIUS

Symphony No. 2 in D, Opus 43

Allegretto

Tempo Andante, ma rubato

Vivacissimo

Finale: Allegro moderato

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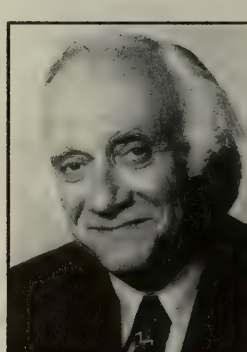


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Thursday, February 24, at 8
Friday, February 25, at 1:30
Saturday, February 26, at 8
Tuesday, March 1, at 8

SEIJI OZAWA conducting

MOZART

Serenade No. 9 in D, K.320, *Posthorn*

Adagio maestoso – Allegro con spirito

Menuetto: Allegretto

Concertante: Andante grazioso

Rondeau: Allegro ma non troppo

Andantino

Menuetto

Finale: Presto

CHARLES SCHLUETER, posthorn

INTERMISSION

BARTÓK

Concerto for Orchestra

Andante non troppo – Allegro vivace

Giuoco delle coppie: Allegretto scherzando

Elegia: Andante, non troppo

Intermezzo interrotto: Allegretto

Finale: Presto



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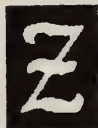
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Tuesday 'B'—February 22, 8-10:05

THOMAS DAUSGAARD conducting
BENJAMIN PASTERNAK, piano

KIRCHNER *Music for Orchestra II*

RACHMANINOFF *Piano Concerto No. 2*

SIBELIUS *Symphony No. 2*

Thursday, February 24, at 10:30 a.m.

Open Rehearsal

Steven Ledbetter will discuss the program
at 9:30 in Symphony Hall.

Thursday 'C'—February 24, 8-9:55

Friday 'A'—February 25, 1:30-3:25

Saturday 'A'—February 26, 8-9:55

Tuesday 'B'—March 1, 8-9:55

SEIJI OZAWA conducting

MOZART *Serenade No. 9 in D,*

Posthorn

BARTÓK *Concerto for Orchestra*

Thursday 'D'—March 3, 8-10:15

Friday 'B'—March 4, 1:30-3:45

Saturday 'B'—March 5, 8-10:15

SEIJI OZAWA conducting

MARIA JOÃO PIRES, piano

SOILE ISOKOSKI, soprano

GILLES CACHEMAILLE, bass-baritone

TANGLEWOOD FESTIVAL CHORUS,

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PERLE *A Short Symphony*

MOZART *Piano Concerto No. 9*

in E-flat, K. 271

FAURÉ *Requiem*

Thursday 'A'—March 10, 8-9:50

Friday 'A'—March 11, 1:30-3:20

Saturday 'B'—March 12, 8-9:50

Tuesday 'C'—March 15, 8-9:50

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MARTHA BABCOCK, *cello*

VERONICA JOCHUM, *piano*

MESSIAEN

*Quatuor pour la fin du temps (Quartet
for the end of time)*, for *clarinet*,
piano, *violin*, and *cello*

- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce
la fin du Temps
- III. Abîme des oiseaux
- IV. Intermède
- V. Louange à l'Eternité de Jésus
- VI. Danse de la fureur, pour
les sept trompettes
- VII. Fouillis d'arcs-en-ciel,
pour l'Ange qui annonce la
fin du Temps
- VIII. Louange à l'Immortalité de Jésus

Baldwin piano

Please exit to your left for supper following the concert.

Olivier Messiaen

Quatuor pour la fin du temps

Olivier Messiaen (1908-1992) was one of the most influential composers of this century. A distinguished composer, teacher, and organist, Messiaen's musical life continued unabated until his death. All his life he was an active student of rhythm, the aspect of music in which he has perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the Greeks and Hindus. But perhaps the central fact of his life, and one that stands at the core of a work like *Quatuor pour la fin du temps* (*Quartet for the end of time*) is the one Messiaen described this way:

I have the good fortune to be a Catholic; I was born a believer... A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music... perhaps the only one I shall not be ashamed of in the hour of death.

Certainly the circumstances of the work's composition were as harrowing as can be imagined, and needful of some kind of faith to have seen its completion. In June 1940 a small group of French soldiers was captured by the Germans between Verdun and Nancy; Messiaen was part of that group, and was distinguished from the rest of the captives by the fact that he carried with him in his kit bag a series of miniature scores ranging from Bach to Berg. When sent to Stalag VIII A in Saxony, he was allowed to keep his music. In the same camp, Messiaen met a violinist, Jean Le Boulaire, a clarinetist, Henri Akoka, and a cellist, Etienne Pasquier. Boulaire and Akoka, astonishingly enough, had their instruments with them, and Pasquier was soon presented with a cello lacking a string. Messiaen composed a piece for them, which became the fourth movement (Interlude) of the *Quartet for the end of time*. Soon he envisioned a much larger work, inspired by the Biblical vision of the Apocalypse—a vision that must have seemed to many caught up in the horrors of the war to be coming all too true.

The score was finished by January 1941. Messiaen had composed a piano part for his piece, not knowing whether a piano would be available. But an old, out-of-tune upright was found, and the composer joined his three colleagues in captivity in the first performance, which took place before an audience of five thousand prisoners from France, Belgium, Poland, and elsewhere, a true cross-section of humanity, on a bitterly cold January 15, 1941. Messiaen preceded the performance with remarks on the symbolism of the music. He later noted that no other audience had ever shown greater attention to or understanding of his music.

The work's title refers first of all to the apocalyptic vision in the tenth chapter of *Revelation*, of "an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow.... [H]e lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: *There shall be no time.*" But in Messiaen's music the title has a technical sense, too, a freeing of the music from a regular pulse either through very slow tempi or irregular rhythms. The scoring changes from movement to movement, so that the variety of colors is quite remarkable. Messiaen's fondness for various kinds of symbolism shows in the number of movements (eight is the number of the Infinite and Endless) and in particular musical gestures linked to Biblical images. The very first entrance of clarinet and violin are marked "like a bird," the earliest instance in Messiaen's output of his fascination with birdsong. The composer's own comments on the music follow; except where otherwise noted, each movement calls for all four instruments:

I. Liturgy of crystal. Four in the morning, the waking of the birds; a solo blackbird extemporizes, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this into the religious level: you get the harmonious silence of Heaven.

II. Vocalise for the Angel who announces the end of Time. The first and third parts (very short) conjure the power of this strong angel covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The middle section [without clarinet] brings the impalpable harmonies of heaven. The piano's soft cascade of blue-orange chords surround the near-plainsong-like chant of the strings with their distant chime.

III. Abyss of the birds. For solo clarinet. The abyss is Time, with its sadness and weariness. The birds are the opposite of Time: our longing for light, stars, rainbows, and jubilating vocalises.

IV. Interlude. [Without piano] A Scherzo, more extrovert than the other movements, with which, however, it has certain melodic ties.

V. Praise to the Eternity of Jesus. [Cello and piano.] Jesus is here considered as the Word. A long and infinitely slow phrase of the cello magnifies with love and reverence the eternity of the powerful yet mild Word, "whose years shall not get used up." "In the beginning was the Word, and the Word was with God, and the Word was God." [*Gospel According to John*, I:1]

VI. Dance of fury, for the seven trumpets. [All four instruments in unison.] Rhythmically, this is the most characteristic of the eight movements. Use of the added value, of augmented and diminished rhythms, of non-retrogradable rhythms... [A technical discussion of rhythm occurs here] Listen especially towards the end of the piece to the theme's fortissimo by augmentation, with the changes in register of its different notes.

VII. Jumble of rainbows for the Angel who announces the end of Time. This brings back some things from the second movement. The Angel full of strength appears, and above all the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In his dreams, the author hears and sees classed chords and melodies, familiar colors and shapes; then, after this transitory stage, he passes into the unreal and undergoes with ecstasy a wheeling, a giratory compenetrations of superhuman sounds and colors. These swords of fire, these orange-blue flows of lava, these sudden stars: that is the jumble, these are the rainbows.

VIII. Praise to the Immortality of Jesus. [Violin and piano.] A broad violin solo, the counterpart of the fifth movement's cello solo. This second praise is more specifically addressed to the second aspect of Jesus, to Jesus the Man, to the Word that has become flesh, the immortal reborn one who imparts us his life.

Messiaen's imagery, his coloristic flair (hearing chords, for example, as "blue-orange"), his rhythmic variety and energy, and his expressive range, no less than the dramatic account of its composition and first performance, have made the *Quartet for the end of time* one of the seminal scores in the composer's output and one of the most extraordinary chamber works of the twentieth century.

—Notes by Steven Ledbetter

Bruce Creditor is an honors graduate of the New England Conservatory of Music in both clarinet (as a student of Peter Hadcock) and musicology. He has performed with the Boston Symphony, the Boston Pops Orchestra, and the Boston Pops Esplanade Orchestra, as well as with the New Hampshire Symphony, Boston Ballet, Boston Musica Viva, Alea III, the Aeolian Chamber Players, the world-renowned New England Ragtime Ensemble, the Emmanuel Wind Quintet (the 1981 winner of the Naumburg Award in Chamber Music), and many other chamber ensembles. He has given the Boston premiere of works by Schuller, Martino, Wyner, Harbison, and others. Mr. Creditor was general manager of Margun Music/GM Recordings and assistant to Gunther Schuller. He is currently the Assistant Orchestra Personnel Manager for the Boston Symphony Orchestra.

Marylou Speaker Churchill has been playing in orchestras since she was ten. Following private study in her native Oregon, she was a summer student at the Tanglewood Music Center, the Aspen Festival, and the Marlboro Music Festival. She later received her bachelor's degree from the New England Conservatory of Music, where she studied with Joseph Silverstein. Ms. Churchill joined the Boston Symphony Orchestra in 1970 after an active freelance career and became principal second violinist of the Boston Symphony Orchestra and the Boston Pops Orchestra in 1977. Ms. Churchill has given recitals across the United States and has appeared as soloist with the Kumamoto (Japan) Orchestra, the Boston Pops Orchestra, the Ural Philharmonic in Russia, and other orchestras throughout the country. Also an active teacher, she has collaborated frequently in chamber music with her husband, cellist/teacher/conductor Mark Churchill, who directs the Extension Division of the New England Conservatory of Music. She joins the Boston Symphony Chamber Players this season for concerts in London and Paris, and has been invited to lead the second violins in the Carnegie Hall Solti Project this June.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. She joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, she attended graduate school at Boston University's School for the Arts. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, with the Montreal Symphony Orchestra. Ms. Babcock has appeared with the contemporary chamber music ensemble Collage and with the Boston Symphony Chamber Players, with whom she has recorded Dvořák's string sextet. She has also recorded chamber works of Irwin Bazelon and Leonard Rosenman for CRI, and a duo by Rebecca Clarke for Northeastern Records.

Born in Berlin, pianist **Veronica Jochum**—the daughter of famed conductor Eugen Jochum—studied with Eliza Hansen, with Maria Landes-Hindemith at the Hochschule für Musik in Munich, at Edwin Fischer's international master classes at the Lucerne Festival, and with Rudolf Serkin, at whose invitation she first came to America. She has since performed with major orchestras in more than fifty countries on four continents, winning particular acclaim for her interpretations of Mozart and Beethoven concertos, and for her performances of such twentieth-century masters as Schoenberg, Stravinsky, Bartók, and Hindemith. Ms. Jochum maintains an active musical career, performing throughout the United States and Europe, and teaching at the New England Conservatory of Music. She has become known for her "commentary concerts" ranging from such topics as music from the Blaue Reiter and Bauhaus periods to works by Clara and Robert Schumann and Johannes Brahms. She has recorded for the Deutsche Grammophon, Philips, Golden Crest, Laurel, and Pro Arte labels.

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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

Composer Luciano Berio to Lead the Boston Symphony Orchestra March 10, 11, 12, and 15

Boston Symphony audiences will have an opportunity in March to hear the Italian composer/conductor/teacher Luciano Berio—one of this century's most important composers—lead the BSO in a program featuring *Rendering*, Berio's adaptation of material left by Franz Schubert for an unfinished tenth symphony. For this work, Berio has orchestrated the sketches left by Schubert for three movements—suggesting, according to Berio, the idioms of Mendelssohn, Mahler, and Offenbach—and “filled in the blanks” with Schubert-inspired music of his own. *Rendering* is thus one of numerous works by Berio that represent a transcription or adaptation of older music, providing a compelling, imaginative link between music that is familiar and the music of today. Also on the program will be Berio's *Echoing Curves* for piano and orchestra, featuring the prizewinning Italian pianist Andrea Lucchesini in his BSO debut.

These concerts will be the first that Berio has conducted with the Boston Symphony since his BSO debut at Tanglewood in 1982. Berio first came to Tanglewood in 1952, to study with his compatriot, composer Luigi Dallapiccola; Berio was himself composer-in-residence there in 1960 and 1982. This season he is living with his family in Cambridge, where he is this year's Norton Professor of Poetry at Harvard, his predecessors in that position having included Aaron Copland, Roger Sessions, Leonard Bernstein, and John Cage.

Tickets for Luciano Berio's concerts with the Boston Symphony Orchestra on March 10, 11, 12, and 15 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room

on the first-balcony level of Symphony Hall. On display through March 26 is an exhibit celebrating “Youth Art Month.” Sponsored by the Massachusetts Art Education Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. This will be followed by a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island (March 28-May 2). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

A Special Tribute

The Boston Symphony Orchestra would like to pay very special tribute to those among our subscription audience who have attended Symphony concerts for seventy-five years or more. This group represents our most dedicated core of symphonic music lovers, and we wish to recognize them in a special way. Please give your name to Joyce M. Serwitz, Associate Director of Development, by calling (617) 638-9273.

BSO Members in Concert

BSO Assistant Concertmaster Laura Park performs Beethoven's G major violin sonata, Opus 96, Ysaÿe's Sonata No. 1 in G minor for solo violin, Busoni's Violin Sonata No. 2 in E minor, Opus 36a, and Bartók's Rhapsody No. 1 with pianist Sergey Schepkin on Sunday, February 27, at 3 p.m. in Seully Hall at the Boston Conservatory of Music, 8 The Fenway. Admission is free. For more information, call (617) 267-2865.

An “NEC Brass Bash” on Monday, February 28, at 8 p.m. at Jordan Hall will feature music of Giovanni Gabrieli conducted by Tim Morrison; music of Brahms and Albert Harris for horns conducted by Jonathan Menkis; music of Vaclav Nelhybel, Thomas Beaversdorf, and Robert Manlon for trombone choir conducted by Norman Bolter; Handel's *Royal Fireworks Music* in an arrangement for brass conducted by Tom Everett; Richard Strauss's *Feierlicher Einzug*

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The Boston Artists Ensemble performs Mahler's Piano Quartet, Ives's Piano Trio, and Fauré's Piano Quartet No. 1 in C minor, Opus 17, on Friday, March 4, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on Friday, March 11, at 8 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are BSO violinist Victor Romanul, violist Christoff Huebner, BSO cellist Jonathan Miller (the ensemble's founder), and pianist Randall Hodgkinson. Call (617) 527-8662 for ticket information, including senior and student discounts, and Peabody Museum member discounts.

BSO Assistant Concertmaster Laura Park performs with the Boston Conservatory Chamber Ensemble in a program including Kodály's Duo for violin and cello, Brahms's B major piano trio, Opus 8, and Fauré's *La Bonne Chanson* with mezzo-soprano D'Anna Fortunato on Sunday, March 6, at 4 p.m. at the First and Second Church, 66 Marlbo-

rough Street. Tickets are \$10 (\$7 students and seniors). For more information call (617) 536-3063.

Mark Kroll is the harpsichord soloist with Music Director Ronald Knudsen and the Newton Symphony Orchestra in Bach's *Brandenburg* Concerto No. 5 and Poulenc's *Concert champêtre* on Sunday, March 6, at 8 p.m. at Aquinas College, 15 Walnut Park, in Newton Corner. Also on the program: Schumann's Symphony No. 1, *Spring*. Tickets are \$16 and \$13. For more information, call (617) 965-2555.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

Priscilla Kidder

December 15, 1924–November 30, 1993

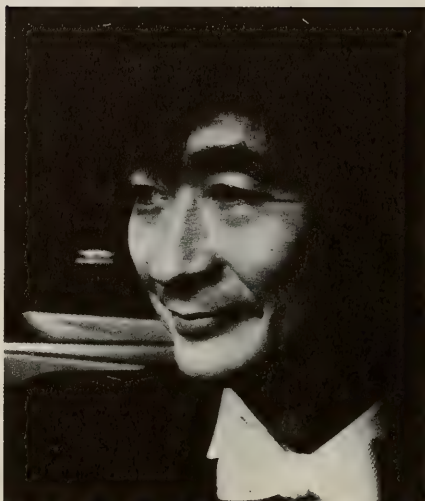


It is with sadness that we note the passing of Priscilla Peele (Hunnewell) Kidder, who died this past November after a four-year battle with cancer. Mrs. Kidder brought a strong, knowing presence to Symphony Hall and Tanglewood, attending BSO concerts regularly with her husband, BSO President George H. Kidder. She also shared in other aspects of Mr. Kidder's work with the orchestra, traveling often with the Boston Symphony and Boston Pops Orchestras on their tours throughout the world.

Born in Boston, Mrs. Kidder graduated from the Winsor School in 1942. She served as a volunteer with the American Red Cross and later headed the United Nations Information Center that was maintained by the World Affairs Council. She served with her husband on the Board of Directors of the Concord Bookshop, where she was also assistant treasurer and, for a time, a member of the staff. In addition to her lifelong love of music and of books, she also found great enjoyment in the outdoors, in the planting and cultivation of trees and shrubs.

In addition to her husband, Mrs. Kidder leaves two daughters (Susan W. Kidder and Priscilla K. Blevins); four sons (George H., Jr., Stephen W., Timothy H., and Peter A. Kidder); a brother (Arnold Welles Hunnewell); and six grandchildren.

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now celebrating his twentieth anniversary as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

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Tuesday, March 1, at 8

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MOZART

Serenade No. 9 in D, K.320, *Posthorn*

Adagio maestoso – Allegro con spirito

Menuetto: Allegretto

Concertante: Andante grazioso

Rondeau: Allegro ma non troppo

Andantino

Menuetto

Finale: Presto

CHARLES SCHLUETER, posthorn

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BARTÓK

Concerto for Orchestra

Andante non troppo – Allegro vivace

Giuoco delle coppie: Allegretto scherzando

Elegia: Andante, non troppo

Intermezzo interrotto: Allegretto

Finale: Presto

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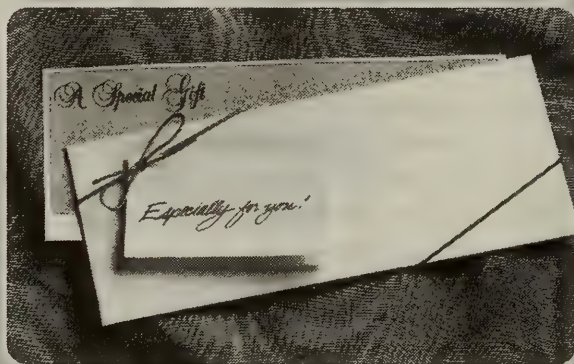
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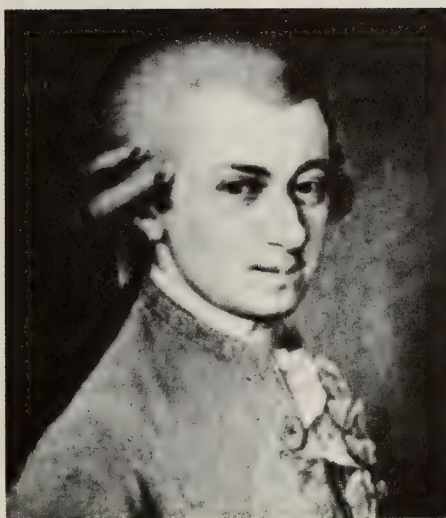


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Wolfgang Amadè Mozart

Serenade No. 9 in D, K.320, *Posthorn*



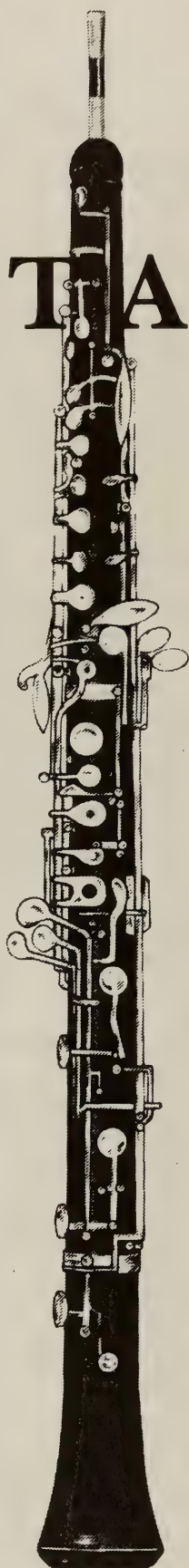
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the *Posthorn Serenade* on August 3, 1779, for performance, presumably soon after, at Salzburg. Richard Burgin led the first BSO performances of the work in February 1937, later performances being given by Erich Leinsdorf (including the most recent subscription series, in January and February 1971), Seiji Ozawa, and Charles Dutoit (the most recent Tanglewood performance, in July 1985). It is scored for two flutes and piccolo, two oboes, two bassoons, two horns, two trumpets, posthorn, timpani, and strings.

On October 27, 1769, the thirteen-year-old Wolfgang Mozart was named honorary Konzertmeister to the court of Salzburg, where his father Leopold had been court composer since 1757. In March 1772, Wolfgang found himself with a newly appointed employer, the Archbishop Hieronymus von Colloredo, who was to prove increasingly unappreciative and tyrannical. Despite his continuing recognition as both pianist and composer, Mozart's attempts to secure a more fulfilling and lucrative position elsewhere came to nothing, and he remained bound to service at the Salzburg court until he was twenty-five. Two months after the triumph of his opera *Idomeneo* in Munich, Mozart arrived in Vienna in March 1781, summoned there by the Archbishop Colloredo on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich premiere, brought matters to a head: Mozart resolved to make his own living in Vienna. He submitted his resignation on May 9, 1781, and received his humiliating release a month later.

During his period of employment at Salzburg, Mozart composed a sizable quantity of "entertainment music" for such occasions as dinner and garden parties, official court functions, weddings of the nobility, and even the celebrations that marked the close of the university term. He wrote this music for winds, for strings, and for full orchestra, for performance both indoors and out, a factor that would often determine the choice of instrumentation. The wide and inconsistently applied variety of names which Mozart and his contemporaries gave to these works has beleaguered scholars to this day. Put simply, "*divertimento*" is the term now generally understood to encompass most such music composed primarily for its entertainment value, with such overlapping categories as that of the "*serenade*" (the Italian-derived term for "night-time music," or "*Nachtmusik*" in German) often differing as to ensemble size, number of movements, and the circumstance for which the music was composed. "*Finalmusik*," for example, was a term that might simply denote the concluding piece at an outdoor concert; at Salzburg, it seems also to have had the occasional meaning of a piece written for the end of the university's summer semester and performed to honor a favorite professor. But, as in the case of several such works written by Mozart, the music would be designated a "*serenade*" simply because of its multi-movement structure, even though it was mentioned in correspondence or other contexts as "*Finalmusik*."

Generic borders could be obscured even further when the music of a "*serenade*" exhibited traits seemingly more suited to the "serious" genres, as when an orchestral

TAKE NOTE



The precursor of the oboe goes back to antiquity – it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French “haulx-bois” or “haut-bois” which was transcribed by the Italians into *oboe* the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Caddell & Byers has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts. • Whatever the special insurance protection challenge, Caddell & Byers will find the solutions you need.

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serenade approached the genre of the concerto by featuring one or more solo instruments against the whole. (The *Haffner* Serenade, K.250 [248b], which Mozart composed in July 1776 for the wedding of the daughter of the burgomaster of Salzburg, has what is essentially a three-movement violin concerto embedded into its overall nine-movement structure.) The seven-movement *Posthorn* Serenade, completed August 3, 1779, as the last of the serenades that Mozart wrote for Salzburg, and which was commissioned as "*Finalmusik*" by the university, sets off solo flutes and oboes in its third and fourth movements. Mozart even had these two movements performed separately as a "*sinfonia concertante*" at a concert he gave in the Vienna Burgtheater on March 23, 1783.

The brilliant trumpet-and-drums panoply of the *Posthorn* Serenade's opening Allegro is prepared by a stately slow introduction, which returns, written out in slower-moving note values as part of the Allegro, to introduce the recapitulation; the so-called "Mannheim crescendos" of the Allegro reflect a recent visit by Mozart to that important musical center. This movement is offset by a courtly minuet with a "real" Trio for solo flute, solo bassoon, and strings. The third and fourth movements comprise the "*Concertante*" section discussed earlier; charm is the principal ingredient here, yet Mozart's music exhibits a grace a lesser composer would envy. Following the G major *Concertante*, the D minor Andantino—the emotional center of this serenade—is altogether graver, with an almost operatic pathos to remind us that even in his "entertainment music," Mozart cannot suppress his depth of musical feeling. Trumpets and drums, silent since the third movement, are restored for the second minuet. The first of the two Trios calls, unusually, for solo piccolo, the second for the posthorn—a valveless, high-pitched horn used by mail coach guards to announce arrivals and departures—which gives this serenade its name. The inventively energetic finale makes some use in its development section of fugal textures—a bow, perhaps, to the academic occasion for which this "*Finalmusik*" was written.

—Marc Mandel



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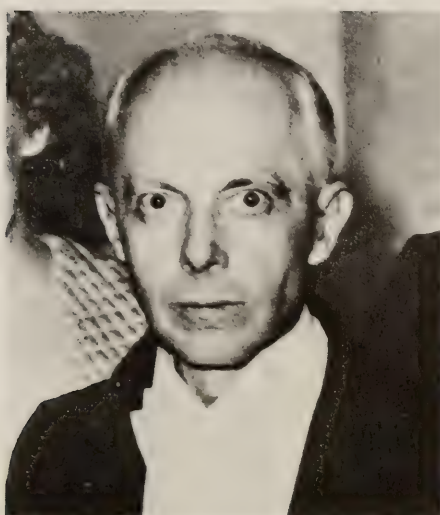
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Béla Bartók

Concerto for Orchestra



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. Bartók composed the work between August 15 and October 8, 1943; Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944. Other conductors to have programmed it on BSO concerts include Richard Burgin, Ernest Ansermet, Pierre Monteux, Antal Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf, Seiji Ozawa, Rafael Kubelik, Jorge Mester,

*Sir Georg Solti, Joseph Silverstein, Michael Tilson Thomas, and Charles Dutoit. Seiji Ozawa led the orchestra's most recent performances: subscription performances in January 1991 in Boston and New York, followed by tour performances that April in Toronto, Cleveland, and Los Angeles; and the BSO's most recent Tanglewood performance in August 1991, followed by tour performances in Athens, Salzburg, Stuttgart, Frankfurt, and Paris. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (with a fourth trumpet marked *ad lib.*), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.*

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal-Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them; . . . but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he


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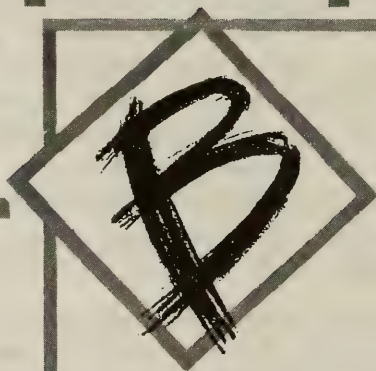
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had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lecture-ships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious breakdown of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept anything that smacked remotely of charity, to tell him of her joy at the change in her hus-



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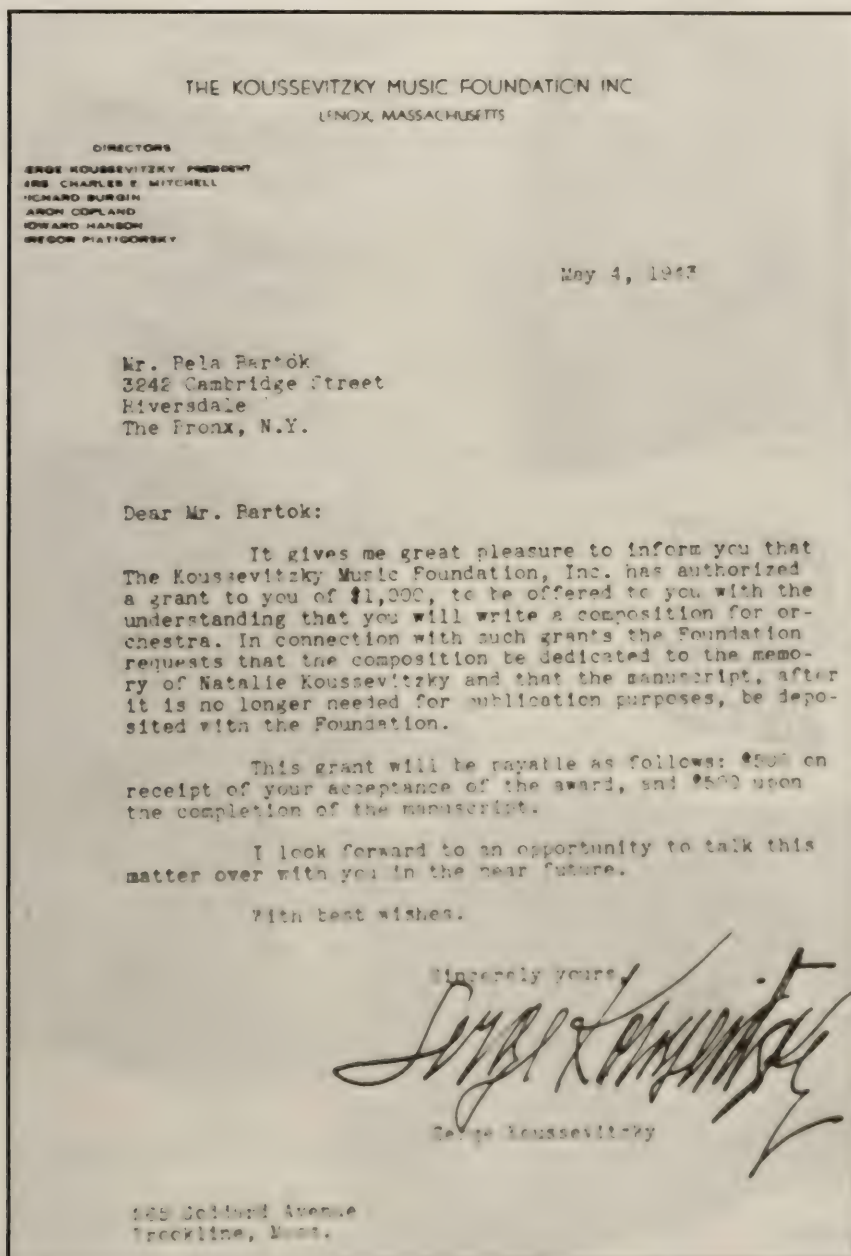


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band: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

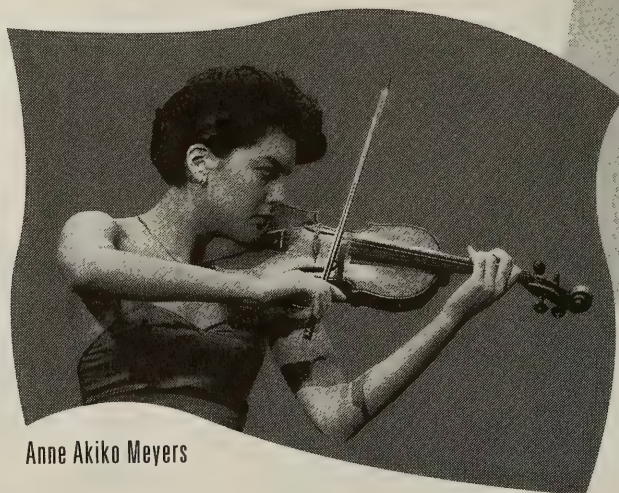
Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did



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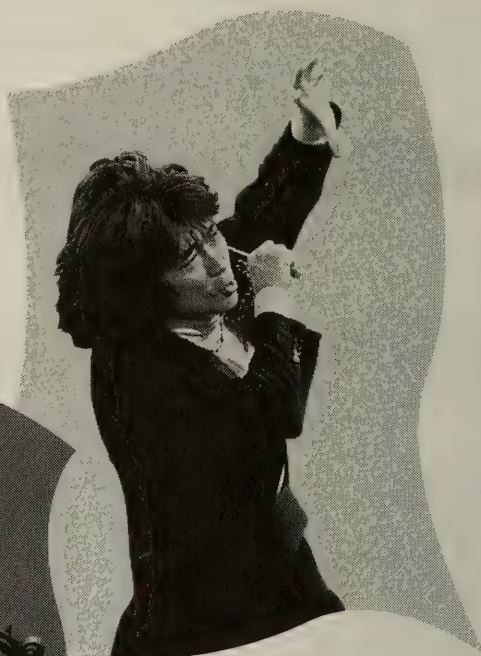
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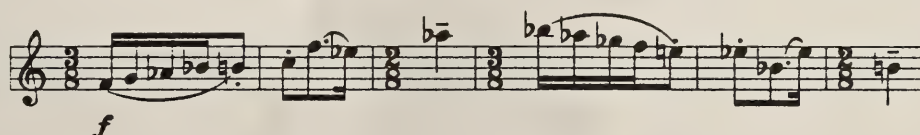


Seiji Ozawa

only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The “virtuoso” treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók’s musical physiognomy all over with its emphatic leaping fourths and its immediate inversion.



It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The “secondary theme” is a gently rocking idea first heard in the oboe. Most of these materials make their first impression as melodies pure and



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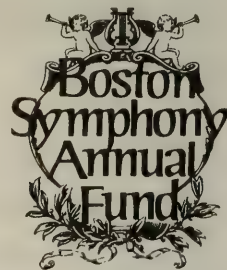
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simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a chain-like sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called "*parlando rubato*," a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simpleminded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and burlesque it with nose-thumbing jibes in the form of cackling trills from the wood-



The house on Park Avenue at Saranac Lake, New York, where Bartók composed his Concerto for Orchestra



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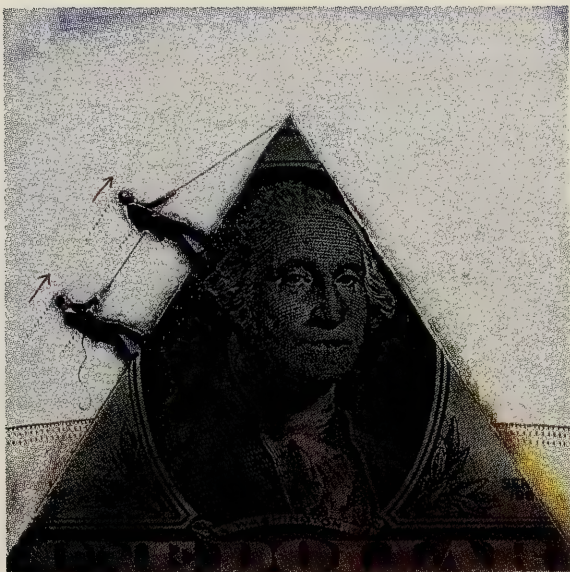
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winds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—Steven Ledbetter

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled "Concerto for Orchestra" (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).

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Stanley Sadie's fine Mozart article in *The New Grove* has been published separately by Norton (available in paperback). Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. Published recently to commemorate the 200th anniversary of the composer's death, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information re-

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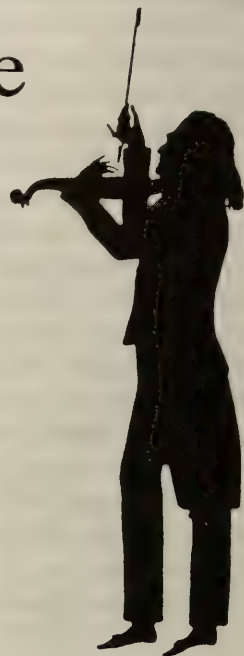
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garding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. Any serious study of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Mozart's works in the lighter forms of serenade and divertimento often get short shrift in studies of his music. But Erik Smith has written a fine brief introduction to the whole group of works for the BBC Music Guides as *Mozart Serenades, Divertimenti and Dances* (the American edition, not yet out, will presumably appear as a University of Washington paperback, like the earlier volumes in the series). Noteworthy recordings of the *Posthorn* Serenade include those by Charles Mackerras with the Prague Chamber Orchestra (Telarc, with *Eine kleine Nachtmusik*), Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips, with Mozart's Marches, K.335), and George Szell with the Cleveland Orchestra (Sony Classical, various couplings).

Paul Griffiths's *Bartók*, one of the newest additions to the Master Musicians series, provides a superb introduction to Bartók, with imaginative insights on many aspects of the man and his work (Dent paperback; available so far only from the English publisher). Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) has long been the standard biographical and critical study and remains valuable. John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music may be found in Ernő Lendvai's *Béla Bartók: An Analysis of his Music* (Corvina). The most brilliant analysis of Bartók's music, though it is highly technical, is to be found in the detailed study by Elliot Antokoletz, *The Works of Béla Bartók: A Study of Tonality and Progression in Twentieth-century Music* (University of California Press). Seiji Ozawa and the Boston Symphony Orchestra are recording the Concerto for Orchestra for Philips Classics at these concerts. One of the finest older recordings—Fritz Reiner's with the Chicago Symphony—has continued to remain available (RCA Gold Seal, with Bartók's *Music for Strings, Percussion, and Celesta*). More recent, digital readings include Christoph von Dohnányi's with the Cleveland Orchestra (London, with Lutosławski's Concerto for Orchestra), Charles Dutoit's with the Montreal Symphony (London, with the *Music for Strings, Percussion, and Celesta*), and Georg Solti's with the Chicago Symphony (also London, with Mussorgsky's *Pictures at an Exhibition*).

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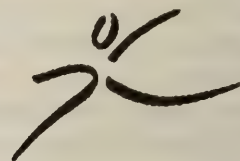
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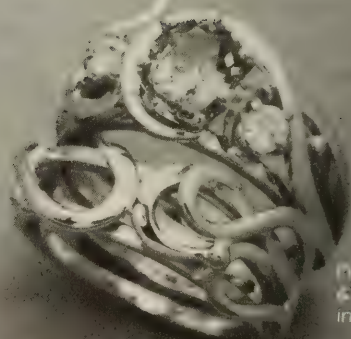
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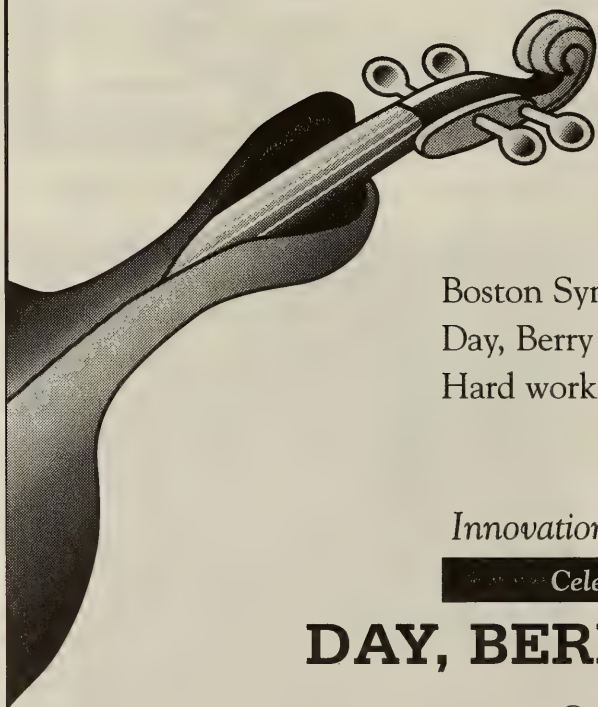
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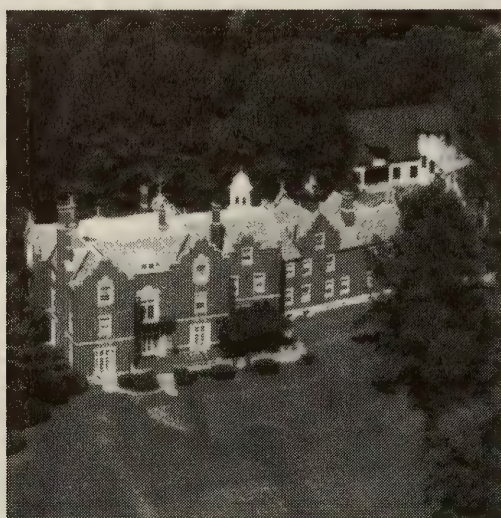
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NEXT PROGRAM...

Thursday, March 3, at 8

Friday, March 4, at 1:30

Saturday, March 5, at 8

SEIJI OZAWA conducting

PERLE

A Short Symphony

MOZART

Piano Concerto No. 9 in E-flat, K.271

Allegro

Andantino

Presto – Menuetto: Cantabile –

Presto

MARIA JOÃO PIRES

INTERMISSION

FAURÉ

Requiem, Opus 48

Introit – Kyrie eleison

Offertorio

Sanctus

Pie Jesu

Agnus Dei

Libera me

In paradisum

SOILE ISOKOSKI, soprano

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COMING CONCERTS...

Thursday 'D'—March 3, 8-10:15

Friday 'B'—March 4, 1:30-3:45

Saturday 'B'—March 5, 8-10:15

SEIJI OZAWA conducting
MARIA JOÃO PIRES, piano
SOILE ISOKOSKI, soprano
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

PERLE *A Short Symphony*
MOZART *Piano Concerto No. 9*
in E-flat, K. 271
FAURÉ *Requiem*

Thursday 'A'—March 10, 8-9:50

Friday 'A'—March 11, 1:30-3:20

Saturday 'B'—March 12, 8-9:50

Tuesday 'C'—March 15, 8-9:50

LUCIANO BERIO conducting
ANDREA LUCCHESINI, piano
BERIO *Echoing Curves*, for
piano and orchestra
SCHUBERT/
BERIO *Rendering*

Thursday, March 17, at 10:30 a.m.

Open Rehearsal

Marc Mandel will discuss the program
at 9:30 in Symphony Hall.

Thursday 'A'—March 17, 8-10

Friday 'B'—March 18, 1:30-3:30

Saturday 'A'—March 19, 8-10

JAMES LEVINE conducting
STRAVINSKY *Petrushka*
BEETHOVEN *Symphony No. 3, Eroica*

Wednesday, March 23, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:30 in Symphony Hall.

Thursday 'C'—March 24, 8-10:05

Friday 'A'—March 25, 1:30-3:35

Tuesday 'B'—March 29, 8-10:05

ROGER NORRINGTON conducting
JANICE WATSON, soprano
KEVIN McMILLAN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

PISTON *Symphony No. 2*
VAUGHAN *A Sea Symphony*
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Thirteenth Season, 1993-94



SUPPER CONCERT VI

Thursday, February 24, at 6

Tuesday, March 1, at 6

HAWTHORNE STRING QUARTET

RONAN LEFKOWITZ, violin

SI-JING HUANG, violin

MARK LUDWIG, viola

SATO KNUDSEN, cello

MOZART

String Quartet in B-flat, K.589

Allegro

Larghetto

Menuetto: Moderato; Trio

Allegro assai

BARTÓK

String Quartet No. 3

Prima parte: Moderato—

Seconda parte: Allegro—

Ricapitolazione della

prima parte: Moderato—

Coda: Allegro molto

Baldwin piano

Please exit to your left for supper following the concert.

Week 16

Wolfgang Amadè Mozart
String Quartet in B-flat, K.589

It was during the worst financial period of his life that Mozart was invited by his friend and pupil Prince Karl Lichnowsky to accompany him on a trip to Berlin, where the prince promised to introduce him to the musically inclined King Friedrich Wilhelm II, an enthusiastic and capable cellist. While there he promised to compose six string quartets for the king and six piano sonatas for his eldest daughter Friederike (six was the conventional number of works in a formal set). Counting heavily, given the king's musical interest, on reimbursement for doing so much work "on spec" (including publishing the quartets at his own expense with a dedication to the king), he began the first quartet immediately after his return to Vienna on June 4, 1789. This is the work in D major, which we know now as K.575.

But then nearly a year went by (mostly filled with the composition of *Così fan tutte*), and in the end he actually completed only two more, leaving the planned set of six half-finished. In one of his letters to his friend and fellow Freemason Michael Puchberg, who generously and freely lent him a considerable amount of money during this difficult period, he wrote that he was finding the work "troublesome." Worse still, after composing the B-flat quartet (K.589) in May 1790 and the F major quartet (K.590) in June, he had to let go of all three works in return for some ready cash. He never wrote any more string quartets, and the three that he completed were published only after his death and without a dedication.

It is not clear precisely why Mozart found the composition of these string quartets troublesome. To be sure, the openness and clarity of the medium has always been a challenge to composers, but in this instance he seems also to have been depressed by his economic circumstances, which showed little sign of changing in the long run, and perhaps also by the necessity of giving special treatment to the royal cello while crafting his work. In any case, it is known that both K.575 and K.589 made use of material that he had written and then discarded almost a decade earlier. Perhaps he found his natural flow of musical ideas disrupted by his temporary feelings of self-doubt and required the artificial impetus of preexistent material in order to get himself started. (This situation is by no means unknown, particularly with Handel, who, after suffering a severe stroke in midlife, frequently needed such assistance in order to begin composing works that turned out to be masterly.)

The cello is not really a soloist in these quartets but certainly enjoys the position of "first among equals," often introducing themes or presenting them in an alto or treble register with the nominally higher-pitched violin or viola playing the accompaniment underneath. In general Mozart puts less weight on his first movement here and shifts the center of gravity toward the finale. The first movement is relatively subdued in character; the exposition contains two subsidiary themes introduced by the cello, and the whole is carried out in a spirit of elegant conversation. The slow movement (*Larghetto*) is almost a little aria for the cellist, functioning as "lyric baritone" in the ensemble, then singing florid passages echoed by the others. The Menuetto begins as if it is going to be an efficient, cut-and-dried dance movement; but the contrasting Trio bursts forth into brilliant virtuosity and formal expansiveness. The rollicking 6/8 finale is rather Haydnesque (indeed, Mozart may be imitating a Haydn theme in homage), with a wit and lightness that gives each of the players a chance to shine, while the extraordinary contrapuntal skill with which Mozart varies his material belies the depression that haunted the composition of this piece.

Béla Bartók**String Quartet No. 3**

Since the time of Mozart and Haydn, and most assuredly since the contribution of Beethoven, the string quartet has been among the most serious of musical genres, demanding (most composers have felt) concentration and carefully argued discourse. In our century the string quartet has retained that position; a fair number of composers have turned to it for some of their most intense statements. Of the large, varied, vital repertory of twentieth-century string quartets, perhaps two composers stand out for having employed the ensemble repeatedly for music that has become virtually central to the tradition: Schoenberg and Bartók. Bartók's six quartets have long since become standard repertory works, but none more thoroughly meets the traditional demand for concentration of argument than Bartók's No. 3.

Composed in September 1927, a full decade after the Second Quartet, the Bartók Third was entered by the composer in a competition run by the Musical Fund Society of Philadelphia. The first prize was shared by Bartók and Alfredo Casella, winning for the Hungarian composer a welcome and badly needed award of \$3,000. The quartet bears a dedication to the Society.

In harmony, the Third Quartet is one of the knottiest of Bartók's works, filled with crunching dissonances, rendered the more dissonant by the vigor with which they are to be played. The concentration of motivic development, too, makes great demands upon the listener's attention. Yet the energy and the range of color that Bartók is able to draw out of these four instrumental cousins helps carry the first-time listener through the piece, and the repeat listener becomes absorbed in the working-out of the motives and the essentially two-movement form. The "Prima parte" is rather slow (*Moderato*) and leads directly to the "Seconda parte," a hair-raising *Allegro*. This is a typical Hungarian pattern (familiar from the *csárdás* dance form, among other places), but Bartók elaborates it by inserting a sustained, mysterious "recapitulation of the first part" virtually at the climax of the *Allegro*. This is followed by what Bartók labels "Coda," but it is much more than that: the recapitulation of the slow music has prevented the fast movement from truly working itself out, so that the coda now becomes also a "recapitulation of the second part" and thus an essential element, providing a classical balance to this powerful composition.

—Notes by Steven Ledbetter

Formed in 1986, the Hawthorne String Quartet includes Boston Symphony violinists Ronan Lefkowitz and Si-Jing Huang, BSO violist Mark Ludwig, and BSO cellist Sato Knudsen. The group has performed extensively in Europe, South America, Japan, and the United States; recent appearances have included the Tanglewood and Ravinia festivals, and the U.S. Department of Education Holocaust Remembrance Ceremony in Washington, D.C. The quartet's first recording, "Chamber Music from Theresienstadt," won the Preis der Schallplattenkritik in 1991. The group's latest CD, entitled "Silenced Voices," includes music of composers persecuted during World War II. Both of these recordings were produced through the efforts of the Terezin Chamber Music Foundation. The quartet has also recorded chamber music by Arthur Foote and Samuel Coleridge-Taylor with former BSO principal clarinet Harold Wright and pianist Virginia Eskin. In April 1993 the Hawthorne Quartet began recording for London/Decca, as part of that company's Entartete Musik project. Their touring schedule this season includes appearances in the United States, Japan and Europe.

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College; among his teachers were Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. In 1972 he won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he now coaches chamber music. In 1986 he joined the contemporary music group Collage. That summer he performed the American premiere of Witold Lutoslawski's *Chain 2* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood, leading to performances of the piece in its Boston Symphony premiere under the composer's direction in October 1990. Other recent concert engagements have included performances with Yo-Yo Ma.

Violinist **Si-Jing Huang** joined the BSO at the beginning of the 1989-90 season, having graduated from the Juilliard School of Music in New York in May 1989. Mr. Huang's numerous scholarships and awards included the Lincoln Center Scholarship; he was also a winner of the Young Concert Artists Auditions held in Hawaii. Mr. Huang's teachers included Glenn Dicterow and Dorothy DeLay, as well as his father, Da-Ying Huang. A former member of the Juilliard Orchestra, he has participated in the chamber music festivals at Aspen and Taos, and in a concert tour of the United States with the Classical String Players.

Originally from Philadelphia, violist **Mark Ludwig** joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale and Raphael Bronstein. His teachers also included his father, Irving Ludwig, a violinist in the Philadelphia Orchestra. Before joining the Boston Symphony Orchestra, he was co-principal violist of the Kansas City Philharmonic. Mr. Ludwig is founder and artistic director of the Richmond Performance Series, a chamber music series in the Berkshires initiated in 1985, and director of the Terezin Chamber Music Foundation. Through his work with both these groups he is currently developing multi-cultural programs for children in classical music.

Born in Baltimore in 1955, cellist **Sato Knudsen** joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the BSO Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years; prior to that he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio stations WQXR-FM in New York and WGBH-FM in Boston. Since the 1988-89 season he has occupied the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section.

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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

The AT&T AMERICAN ENCORE Series

The performances at these concerts of George Perle's *A Short Symphony* are made possible with the generous support of the AT&T Foundation as part of the AT&T AMERICAN ENCORE series. The AT&T AMERICAN ENCORE series is designed to encourage encore performances of previously premiered twentieth-century American works that have been neglected or infrequently performed, but are judged to represent important contributions to American contemporary music composition. One more work will be performed as part of the AT&T AMERICAN ENCORE series during the BSO's 1993-94 subscription season: Walter Piston's *Symphony No. 2* under the direction of Roger Norrington, in March. Two works have been performed as part of the AT&T AMERICAN ENCORE series in the BSO's subscription concerts earlier this season: *Music for Orchestra II*, under the direction of Thomas Dausgaard in January, and Samuel Barber's *Piano Concerto*, with soloist John Browning under Seiji Ozawa's direction in February.

Ethan Ayer Guest Artist Fund

The appearance of this week's vocal soloists is made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest vocal artists on one subscription program each season.

Composer Luciano Berio to Lead the Boston Symphony Orchestra March 10, 11, 12, and 15

Boston Symphony audiences will have an opportunity in March to hear the Italian composer/conductor/teacher Luciano Berio—one of this century's most important composers—lead the BSO in a program featuring *Rendering*, Berio's adaptation of material left by Franz Schubert for an unfinished tenth symphony. For this work, Berio has orchestrated the sketches left by Schubert for three movements—suggesting, according to Berio, the idioms of Mendels-

sohn, Mahler, and Offenbach—and “filled in the blanks” with Schubert-inspired music of his own. *Rendering* is thus one of numerous works by Berio that represent a transcription or adaptation of older music, providing a compelling, imaginative link between music that is familiar and the music of today. Also on the program will be Berio's *Echoing Curves* for piano and orchestra, featuring the prizewinning Italian pianist Andrea Lucchesini in his BSO debut.

These concerts will be the first that Berio has conducted with the Boston Symphony since his BSO debut at Tanglewood in 1982. Berio first came to Tanglewood in 1952, to study with his compatriot, composer Luigi Dallapiccola; Berio was himself composer-in-residence there in 1960 and 1982. This season he is living with his family in Cambridge, where he is this year's Norton Professor of Poetry at Harvard, his predecessors in that position having included Aaron Copland, Roger Sessions, Leonard Bernstein, and John Cage.

Tickets for Luciano Berio's concerts with the Boston Symphony Orchestra on March 10, 11, 12, and 15 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

Salute to Symphony 1994

Friday, March 18—Sunday, March 20

Salute to Symphony, the BSO's largest fundraiser and community outreach event, is set to take place Friday, March 18, through Sunday, March 20. Sponsored by NYNEX, Salute to Symphony kicks off with a special BSO concert on WCVB-TV Channel 5 on Friday night from 7:30 to 9 p.m. Natalie Jacobson and Chet Curtis, along with Frank Avruch and Dixie Whatley, host this special event featuring the BSO led by Seiji Ozawa, John Williams, and Harry Ellis Dickson. Celebrating Seiji Ozawa's twentieth anniversary as music director of the BSO, the telecast will also pay tribute to Arthur Fiedler on the 100th anniversary of his birth.

Throughout the weekend, tune in to WCRB 102.5 FM to hear the very best of the BSO, including current and historical recordings, behind-the-scenes interviews, a simulcast of Friday night's televised con-

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cert, and a "live" Saturday-night broadcast featuring James Levine leading the BSO in Stravinsky's *Petrushka* and Beethoven's *Eroica* Symphony.

The annual Symphony Hall Open House, sponsored by NYNEX, is set for Saturday, March 19, from 11 a.m. to 4 p.m. One of the BSO's most popular events, this informal day of free musical activities will include performances by BSO and other Boston-based musicians, instrument demonstrations, performances on Symphony Hall's famous organ, and informal talks with musicians. Refreshments will be available throughout the day.

Your support at this time has never been more critical to the continuation of the BSO's goals—in Symphony Hall, in our schools, and throughout the Boston area. During Salute to Symphony Weekend, listen to the BSO on WCRB 102.5 FM, watch the orchestra on WCVB-TV Channel 5, and visit the BSO's home during the Symphony Hall Open House. And please support the BSO with a generous donation by calling 262-8700 (outside the Boston area call 1-800-394-5200). Your donation in any amount is sincerely appreciated.

Donors to Salute to Symphony 1994 may choose from a wide variety of incentive gifts, including T-shirts for children or adults, a custom-designed ceramic mug, a BSO or Pops CD autographed by Seiji Ozawa or John Williams, a place in a conducting class led by Mr. Ozawa, or an opportunity to conduct *The Stars and Stripes Forever!* at a Boston Pops concert.

The BSO management, staff, and orchestra would like to express their sincere thanks to NYNEX, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston community who dedicate so much of their time and effort to the success of this annual event.

BSO Members in Concert

The Boston Artists Ensemble performs Mahler's Piano Quartet, Ives's Piano Trio, and Fauré's Piano Quartet No. 1 in C minor, Opus 17, on Friday, March 4, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on Friday, March 11, at 8 p.m. at the Peabody Museum in

Salem (where a light supper and dessert are offered). The performers are BSO violinist Victor Romanul, violist Christoff Huebner, BSO cellist Jonathan Miller (the ensemble's founder), and pianist Randall Hodgkinson. Call (617) 527-8662 for ticket information, including senior and student discounts, and Peabody Museum member discounts.

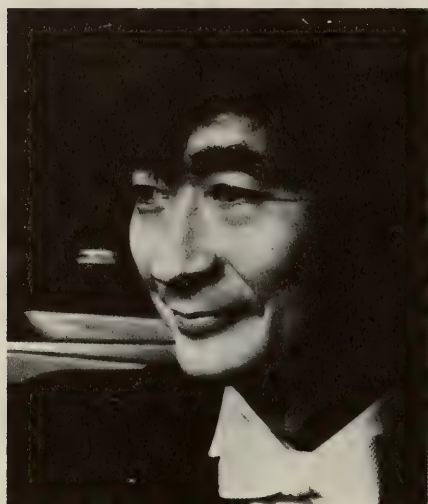
BSO Assistant Concertmaster Laura Park performs with the Boston Conservatory Chamber Ensemble in a program including Kodály's Duo for violin and cello, Brahms's B major piano trio, Opus 8, and Fauré's *La Bonne Chanson* with mezzo-soprano D'Anna Fortunato on Sunday, March 6, at 4 p.m. at the First and Second Church, 66 Marlborough Street. Tickets are \$10 (\$7 students and seniors). For more information call (617) 536-3063.

Mark Kroll is the harpsichord soloist with Music Director Ronald Knudsen and the Newton Symphony Orchestra in Bach's *Brandenburg* Concerto No. 5 and Poulenc's *Concert champêtre* on Sunday, March 6, at 8 p.m. at Aquinas College, 15 Walnut Park, in Newton Corner. Also on the program: Schumann's Symphony No. 1, *Spring*. Tickets are \$16 and \$13. For more information, call (617) 965-2555.

BSO piccolo player Geralyn Coticone is the featured soloist in Vivaldi's Piccolo Concerto in C as part of the Wellesley Symphony Orchestra's spring concert under Music Director Max Hobart on Sunday, March 13, at 3 p.m. at Massachusetts Bay Community College's Wellesley Hills campus. Also on the program: the overture to Rossini's *Il Signor Bruschino*, Delius's *On Hearing the First Cuckoo in Spring*, and Piston's *Incredible Flutist Suite*. Tickets are \$10 (\$7 seniors, students, and children). For more information, call (617) 235-0561.

BSO violist Michael Zaretsky appears in recital with pianist Thomas Stumph on Monday, March 14, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. The program includes Schumann's *Märchenbilder*, Opus 113, Brahms's F minor viola sonata, Opus 120, No. 1, the viola sonatas of Arthur Honegger and Hans Werner Henze, and the world premiere of a new work for viola and piano by Theodore Antoniou. Admission is free.

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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ORCHESTRA
1993-94**



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*Concertmaster
Charles Munch chair*
Tamara Smirnova-Sajfar
*Associate Concertmaster
Helen Horner McIntyre chair*
Victor Romanul
*Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair*
Laura Park
*Assistant Concertmaster
Edward and Bertha C. Rose chair*
Bo Youp Hwang
*John and Dorothy Wilson chair,
fully funded in perpetuity*
Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
*Dorothy Q. and David B. Arnold, Jr.,
chair, fully funded in perpetuity*
Alfred Schneider
*Muriel C. Kasdon and
Marjorie C. Paley chair*
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
*Theodore W. and Evelyn Berenson
Family chair*
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

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Marylou Speaker Churchill
*Principal
Fahnestock chair*
Vyacheslav Uritsky
*Assistant Principal
Charlotte and Irving W. Rabb chair*
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
‡Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke

**Participating in a system of rotated
seating*

‡On sabbatical leave

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Rebecca Young
*Principal
Charles S. Dana chair*
*Assistant Principal
Anne Stoneman chair,
fully funded in perpetuity*
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
*Principal
Philip R. Allen chair*
‡Martha Babcock
*Assistant Principal
Vernon and Marion Alden chair*
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
*Richard C. and Ellen E. Paine chair,
fully funded in perpetuity*
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
*John F. Cogan, Jr., and
Mary Cornille chair*

Basses

Edwin Barker
*Principal
Harold D. Hodgkinson chair*
Lawrence Wolfe
*Assistant Principal
Maria Nistazos Stata chair,
fully funded in perpetuity*
Joseph Hearne
*Leith Family chair,
fully funded in perpetuity*
John Salkowski
*Joseph and Jan Brett Hearne
chair*
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Principal
Walter Piston chair

Assistant Principal
Marian Gray Lewis chair,
fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Beranek chair,
fully funded in perpetuity

Clarinets

Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
fully funded in perpetuity
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

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Peter and Anne Brooke chair
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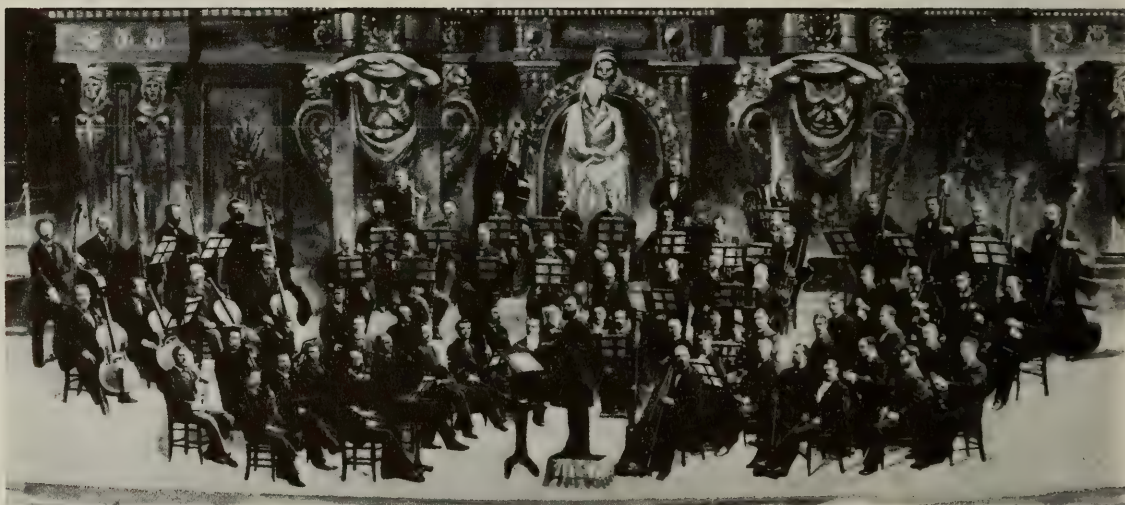
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 113th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now celebrating his twentieth anniversary as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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A Short Symphony
(in three movements)

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Allegro

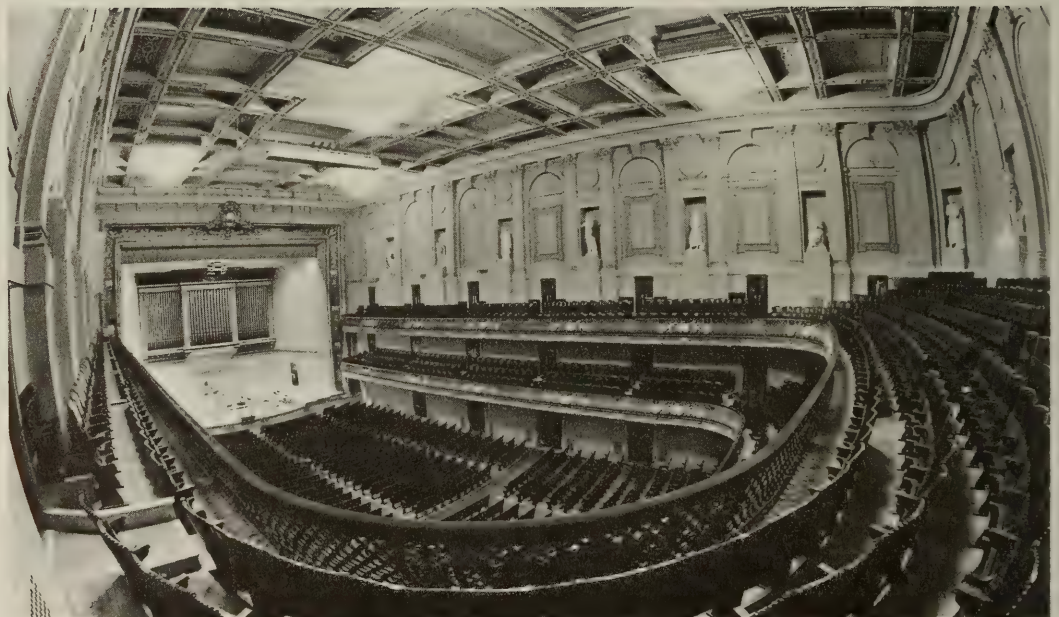
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Presto – Menuetto: Cantabile –

Presto

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Introit – Kyrie eleison
Offertorio
Sanctus
Pie Jesu
Agnus Dei
Libera me
In paradisum

SOILE ISOKOSKI, soprano
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 36.

**The appearance of this week's vocal soloists is funded in part
by income from the Ethan Ayer Fund.**

The Tanglewood Festival Chorus dedicates its performances of Fauré's *Requiem* this week to the memory of Dorothy ("Dot") Love (May 29, 1925–February 25, 1994), who was a member of the chorus since its founding in 1970.

These performances of Fauré's *Requiem* are being recorded by BMG Classics for future release on RCA Victor Red Seal. Your cooperation in keeping noise in the Hall at a minimum is sincerely appreciated.

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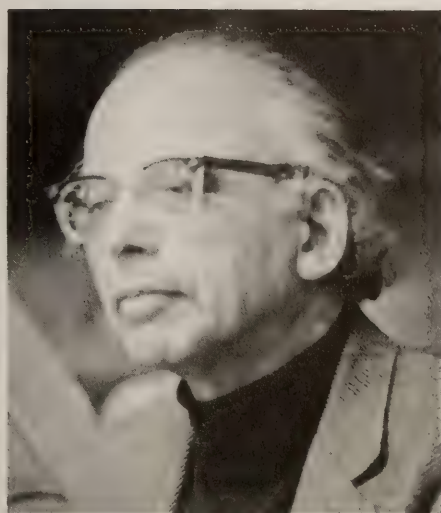
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George Perle
A Short Symphony



George Perle was born in Bayonne, New Jersey, on May 6, 1915, and lives in New York. He completed his Short Symphony on March 25, 1980; the Boston Symphony Orchestra gave the world premiere under Seiji Ozawa's direction at Tanglewood on August 16 that summer, when Perle was composer-in-residence. The work is dedicated to Max Massey. The score calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, percussion (whip, bells, snare drum, xylophone, vibraphone, triangle, bass drum, cymbal, gong), harp, celesta, and strings. The celesta, timpani, and percussion instruments appear in the third movement

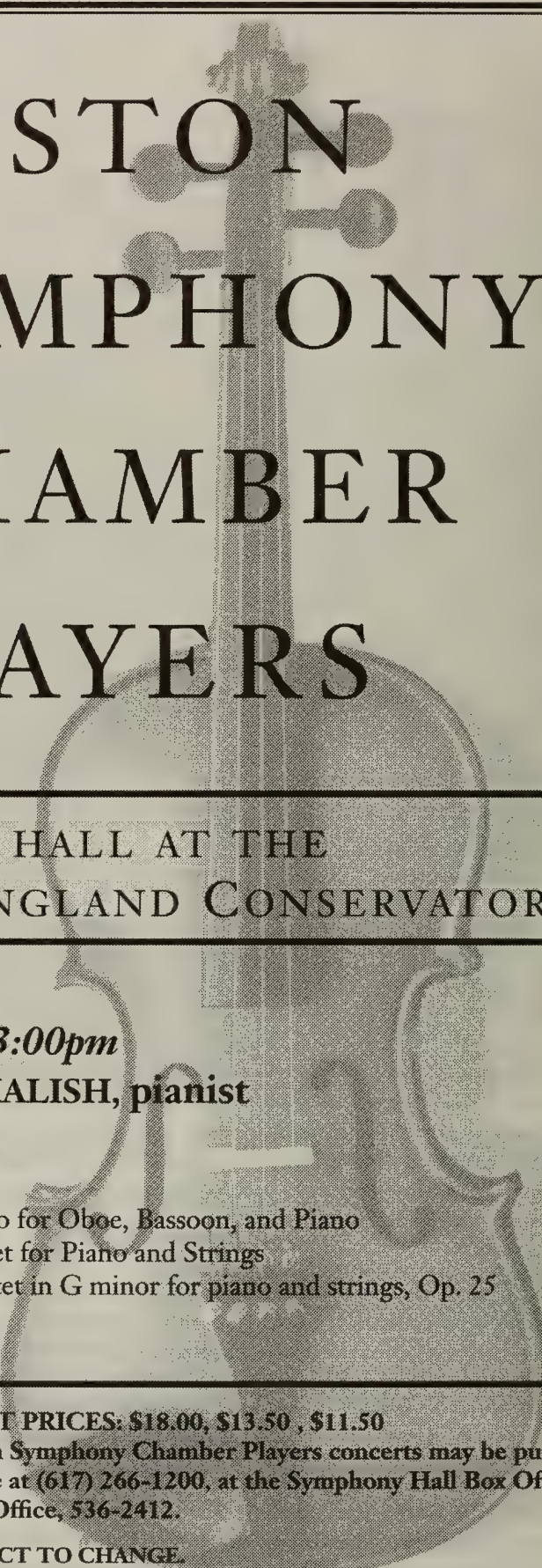
only. The duration of the piece is about fifteen minutes.

Since his sixty-fifth birthday, in the year when *A Short Symphony* received its world premiere at Tanglewood, George Perle has achieved an eminence matched by few American composers, and it is an eminence that has been marked by a steady stream of first-rate compositions, including a fourth wind quintet (which won him the Pulitzer Prize), a pair of piano concertos, and a number of smaller works that have been widely performed. If anything he is composing more fluently and at a higher level of originality and imagination than at any previous time during his life. He bids fair to join the ranks of masters like Rameau, Verdi, and Janáček, whose greatest artistic achievements came in their seventh or eighth decades or even after.

During the earlier stages of his career, Perle was best-known as a theorist. He earned a Ph.D. in musicology at New York University, though his primary interest in the field was in undertaking a thorough study of how the compositions of great composers of all periods actually worked. As a student of Gustave Reese, he published analyses of music by important Medieval and Renaissance composers. But it was his writings about the music of the Second Vienna School—Schoenberg, Berg, and Webern—that established in the minds of most people the idea that he was a music theorist who composed little. Perle himself saw things exactly the other way around: he was first and foremost a composer; his analyses, with all their perceptive and enlightening detail, were primarily his attempt to absorb and understand more fully the music that spoke directly to him. It is safe to say that, as he approaches his eightieth birthday (in May of next year), he has definitely become recognized as “a composer who writes some analysis.”

In his compositions, as in his musical analyses, George Perle has consistently confronted the basic problem of twentieth-century music: how to bring order out of the chaotic welter of possibilities inherent in the extension of the harmonic language from the late nineteenth century onward, how to organize and use these expanded musical elements to accomplish the expressive aims that music has always had.

The problem to be dealt with was basically the same one that worried Schoenberg: as music became ever more chromatic and less clearly tied to a home key, as chords became more complex and ambiguous in their harmonic significance, how was it possible to write music that did all of the things that music has always done—to distinguish primary melody lines from secondary, accompanimental lines; to project a satisfying formal shape; to provide an ebb and flow of tension and release? In the tonal



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music of the eighteenth and nineteenth centuries (which a generation of harmony teachers has fondly but misleadingly dubbed "the common-practice period"), everything starts and ends with the tonic chord, and all harmonies are built of a single type, the triad; all triads can be organized into a hierarchy according to their degree of proximity to the tonic.

But early in this century, increasing harmonic complexity led to the development of a non-tonal style in which each work essentially created the unique musical world within which it operated, with its own individual harmonic system and chordal structure; the only reference was an internal one within the piece rather than outside it to a generally understood harmonic plan.

Perle has compared this situation to modern poetry, to the tradition from Mallarmé to Pound and Eliot, in which the pre-existing significance of a word, the "dictionary meaning," may be suspended temporarily until the poet's pattern of internal reference is complete. This internal reference means that in music today, *any* combination of notes might be the fundamental harmonic structure. This in turn lays a considerable burden on the listener, who can not be expected to grasp a new work immediately with anything like the fullness that a perceptive musician in London in 1794 could have understood and responded to in the daring new symphonies of Haydn. Haydn was

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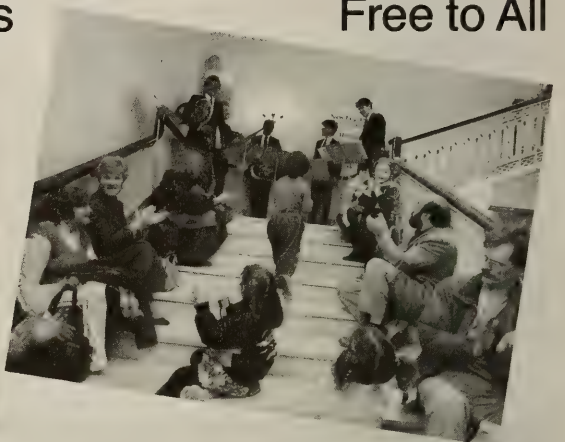
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building on a clearly established harmonic tradition (which he himself was expanding, and thereby taking some of the first steps that led to its demise a century or so later). But contemporary composers have had, to a great degree, to create their own tradition in each piece.

Arnold Schoenberg developed his much-discussed twelve-tone system not with an eye to musical revolution but as a conservative development, as a means of bringing order out of the chaos of possibilities, because he knew and loved the music of the past. George Perle, as a young composer in America in the late 1930s, was faced with the same problem. At that time the music of Schoenberg and his two principal students, Alban Berg and Anton Webern, was almost unknown here, at any rate in live performance. Rival claimants for musical dominance included Stravinsky, Hindemith, and Bartók, whose music differed in important ways. A chance encounter with Berg's *Lyric Suite* in 1937 changed Perle's outlook totally and opened up a whole new world in his music. Perle has compared the effect of this encounter to the feelings at his earliest recollection of a "coherent, integrated musical experience," when at the age of six or seven, he heard a cousin fresh from the Old Country play a Chopin etude on the piano:

The experience of hearing her play this piece was so intense, so startling, as to induce a traumatic change of consciousness. What could I have known about "tonal-

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Seiji Ozawa & John Williams**

ity"? Yet I must have "understood" this music, I must have been able to "follow" it. And what is it that we "follow" in a piece of music, what is it that gives it coherence and direction and sense, if not, in the largest sense of that term, its "tonality"?

The feeling that somehow Berg's *Lyric Suite* was also coherent and integrated in ways that he could not yet define led him to undertake "obsessive analytical studies" of Berg's music. These have made him one of the most significant explicators of Berg for our time. But more important, they provided him with the key to his own musical voice.

Most early writing about Schoenberg's "system" described the organization of his works around the tone-row—an arrangement of all twelve pitches of the chromatic scale, which forms the basis of the composition. Rarely did such discussions suggest that there might be a *musical* reason for arranging the row in one way or another, and never did they consider the large-scale elements that shaped an entire piece beyond two or three repetitions of the row itself. In other words, they gave no thought to the coherence and integration of the work, precisely the elements that give us as listeners the sense that we are, in fact, listening to a piece of music and not a random assembly of miscellaneous pitches. George Perle's analyses of Schoenberg, Berg, and Webern have led to important studies of how their music works. His first book, *Serial Composition and Atonality*, cast more light on the music and routed more misconceptions than any other (I speak from experience as one who was an undergraduate music major when the book first appeared). But he went beyond this purely analytical approach to produce a second book, vastly more technical than the first, called *Twelve-Tone Tonality*, which deals largely with the effect of his analytical work on his own music.* His emphasis on the basic connection between the way a composer works (or should work!) in the twelve-tone system and the way the familiar classical masters worked is summed up in the title of his most recent book, *The Listening Composer*. A composition involves sound more than numbers and theories. Intense listening is the prerequisite of the composer, and it is no less useful for the music lover who wishes to come to grips with an unfamiliar piece of whatever musical style.

The very title *Twelve-Tone Tonality* may raise eyebrows. Aren't "twelve-tone" and "tonality" the heavy guns of rival enemy camps? In fact, Perle's analytical insights in working with the music of Berg have helped him formulate his own compositional technique, which offers a sort of détente between the central fact of tonality—that the music is organized and controlled by some sort of tonal center—and the basic feature of twelve-tone practice—that the pitches of the chromatic scale, arranged in advance by the composer in one particular way to suit his purpose, can be manipulated in such a way as to create a consistent language for the shaping of a given composition. Just as in the work of, say, Beethoven, such elements as instrumental color, register, and rhythmic prominence aid in projecting the central pitch or sonority and give shape to the work as a whole.

All this is by way of an extended introduction to the work that the Boston Symphony introduced when George Perle was the 1980 composer-in-residence at Tanglewood. Though Perle's music may be complex, it never aims at complexity for its own sake. There are recognizable thematic ideas, different sorts of musical gestures that return in varied ways, grow, and change perceptibly. Although the piece is written for full orchestra, the scoring is generally spare. As in much music of this century, rhythms are flexible and often very complicated, with frequent changes of meter. One of the main elements organizing the *Short Symphony* is its sequence of tempos: each movement has two or more sections moving at different speeds, each with its own characteristic music. Given Perle's decades-long profound encounter with Berg's music

*It also demonstrates that composers like Berg and Bartók, previously thought to represent diametrically opposing views of composition, actually have much in common.

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(including fundamental studies of Berg's operas *Wozzeck* and *Lulu*), it will not be a surprise to hear gestures and sonorities that breathe the same air. The listener who is familiar with Berg will not feel at sea with Perle.

A Short Symphony is in three movements, each with a faster basic tempo than the movement preceding it. The first movement's compact opening statement presents several different figures that will recur and develop. Two horns hold a unison *B* for two beats, then quickly move apart symmetrically. This is followed by brief scurrying sixteenth-note figures in the woodwinds and a sustained undulating chordal idea in the horns. There are two basic tempi in the movement: $\text{♩} = 69$ and *più mosso*, $\text{♩} = 115$; each has its own musical material. They appear twice in alternation before the ideas associated with the first tempo are developed at length, followed by a shorter restatement of the faster material and a concise conclusion with the opening ideas.

The second movement begins with a faster basic tempo ($\text{♩} = 96$) but alternates with music that is still slower ($\text{♩} = 60$). Scurrying strings and woodwinds characterize the faster sections, while more sustained playing of strings against brass punctuations or long-held woodwind chords is the principal element of the slower passages. Again the alternation of tempi correlates different types of material passed from one instrumental section to another. Smack in the center of the movement is a solo passage for flute, horn, violin, and cello, following which the dialogue of the opening continues.

The last movement is the longest and generally the fastest, though the varying tempi are more complex here, with five basic levels of activity. Tempo II, the fastest motion in the work ($\text{♩} = 132$), occurs whenever the motoric, Stravinskyesque eighth-note pattern comes in the brass and woodwinds; it is the most fully developed material of the movement. Tempo III ($\text{♩} = 104$) usually presents a sixteen-note pattern in the snare drum against string tremolos played *sul ponticello*. Tempo V, the slowest in this movement ($\text{♩} = 69$), usually links back to the tempo of the opening material, but it is also, significantly, the tempo of the first movement's opening, a fact that Perle makes explicit at the very end of the work, when the horns restate the same gesture with which they opened the first movement to provide a rounding out as the *Short Symphony* closes on a fortissimo unison *B* in the horns.

—Steven Ledbetter



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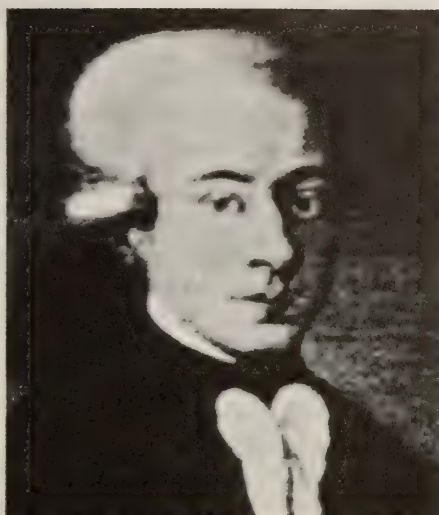
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Piano Concerto No. 9 in E-flat, K.271



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed his E-flat piano concerto, K.271, in January 1777 for a touring French pianist, Mlle. Jeunehomme, whose name he is apt to spell "jenomè" or "jenomy" and which his father, Leopold Mozart, turned into "genommi." Presumably Mlle. J. played the first performance, but we have no details about this. Mozart included his own cadenzas in the autograph score. In February 1783, he sent his sister newly composed "Eingänge," or cadenza-like flourishes, to introduce solo passages. Emma Boynet was soloist

for the first Boston Symphony performances of this work, conducted by Serge Koussevitzky in April 1943. Leonard Bernstein was both conductor and soloist for performances in February and March 1952, and it has also been played at BSO concerts by Ania Dorfmann (Charles Munch conducting), Rudolf Serkin (with Erich Leinsdorf), John Browning (with William Steinberg), Christoph Eschenbach (with Seiji Ozawa), Alfred Brendel (with Klaus Tennstedt), András Schiff (the most recent Tanglewood performance, in July 1983, with André Previn), and Emanuel Ax (the most recent subscription performances, in January 1987, with Klaus Tennstedt). The orchestra consists of two oboes, two horns, and strings.

On February 12, 1874, Miss Amy Fay, a young pianist then in her fifth year of living in Germany where she had gone, as they said in those days, to refine her taste and improve her technique, wrote to her family in St. Albans, Vermont:

Deppe wants me to play a Mozart concerto for two pianos with Fräulein Steiniger, the first thing I play in public. Did you know that Mozart wrote *twenty* concertos for the piano, and that nine of them are masterpieces? Yet nobody plays them. Why? Because they are too hard, Deppe says, and Lebert, the head of the Stuttgart conservatory, told me the same thing at Weimar. I remember that the musical critic of the *Atlantic Monthly* remarked that "we should regard Mozart's passages and cadenzas as child's play, now-a-days." *Child's play*, indeed! That critic, whoever it is, "had better go to school again," as C. always says!*

Actually, counting the concerto for two pianos that Miss Fay prepared with Fräulein Steiniger, and another for three pianos, Mozart wrote twenty-three piano concertos. (This does not take into account his adaptations of sonatas by other composers that he made for his tours between 1765 and 1767.) Most of us, moreover, would have a hard time reducing the number of "masterpieces" to just nine. The series, at any rate, begins with the still seldom heard, inventive, brilliant, if not perfectly equilibrated concerto in D, K.175, of December 1773, and concludes with one of the most familiar of the "masterpieces," the gently shadowed concerto in B-flat, K.595, completed three weeks before Mozart's thirty-fifth and last birthday. Mozart's most intense concentration on the genre occurred in the middle of the 1780s, the peak of his popularity as a com-

*Amy Fay's *Music-Study in Germany*, six years' letters to her family, first published in 1880 at the urging of Henry Wadsworth Longfellow, with later English, German, and French editions sponsored by, respectively, Sir George Grove, Franz Liszt, and Vincent d'Indy, is one of the most vivid, informative, and delightful of all books about music. It has been available as a Dover paperback reprint.



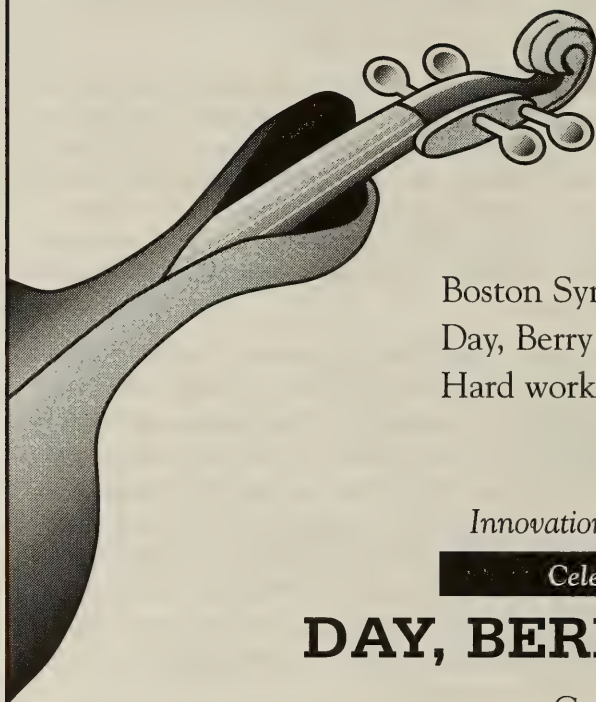
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poser and as an adult performer. The concerto that Maria João Pires plays at these concerts holds a special place in the sequence, for, after the dashing display of ingenuity of K.175 and the charms of K.238 in B-flat and K.246 in C, it is an all but inconceivable leap forward in ambition and achievement alike. At twenty-one, Mozart is mature.

It all leaves us most curious about Mlle. Jeunehomme—"die jenomy"—whose playing, whose personality, or perhaps whose reputation so stimulated Mozart. But to no avail. She passes through Salzburg and through musical history for just a moment in January 1777, leaving her indiscriminately spelled name attached to the work in which Mozart, as it were, became Mozart, and she disappears again—to France, one imagines, to concerts and teaching, perhaps to marriage and retirement from public life. We know that Mozart himself played "her" concerto at a private concert in Munich on October 4, 1777, and from his sending "*Eingänge*" to Nannerl in February 1783 we know that it continued to engage his attention.

The scoring is modest: only pairs of oboes and horns join the strings, something remembered always with surprise because the impression is so firmly of a big concerto. (It is, in fact, Mozart's longest.) But Mozart uses these restricted resources remarkably: the horn gets to play a melody in unison with the piano, and more than once Mozart explores the uncommon sonority of the keyboard instrument joined only by the two oboes. The orchestra's opening flourish is a formal call to attention. The piano's response is a delicious impertinence. Normal concerto etiquette after all obliges the solo to wait until the end of an extended *tutti*. But the piano's penchant for playing at unexpected times once established, the whole issue of who plays when becomes the subject of continuing, subtle jokes and surprises.

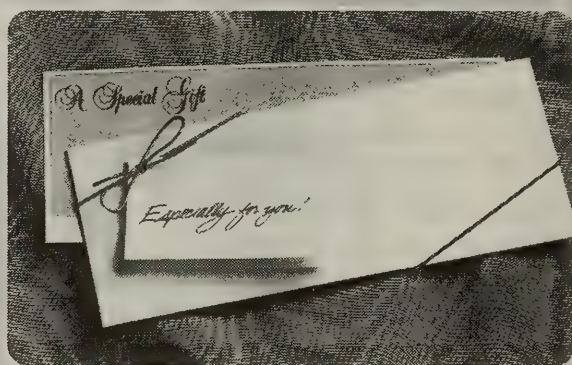
It was often typical of Mozart to translate the gestures of opera into the context of the concerto. In the slow movement of his *Sinfonia concertante* for violin and viola, for example, Mozart engages the soloists in impassioned operatic duetting. Here, in the Andantino of this concerto, he presents a scene from some sombre tragedy. Strings are muted, violins proceed by close imitation, and the music that prepares the singer's entrance makes its cadence on the formal full close of an *opera seria* recitative. The aria is impassioned and complex, the C minor of its beginning soothed occasionally by a gentler music in E-flat major, but it is the gestures of recitative, now pathetic, now stern, that dominate the discourse.

The finale begins in unbuttoned and purling virtuosity, and again we might infer that Mlle. Jeunehomme was an especially elegant executant of trills. One of the virtuosic sweeps down the keyboard and up again leads to the opening of a door onto a world of whose existence we had not expected a reminder: we hear a minuet, music of a new character, a new meter, a new key. Mozart outdoes himself both in his melodic embellishments, so characteristic in their confluence of invention and control, pathos, and grace, and also in the wonderfully piquant scoring as each strain is repeated with orchestral accompaniment (first violins and the lowest strings pizzicato, but the former with far more notes; the middle voices sustained, but their tone veiled by mutes). The minuet dissolves into another cadenza, whence the Presto emerges again to send the music to its runaway close.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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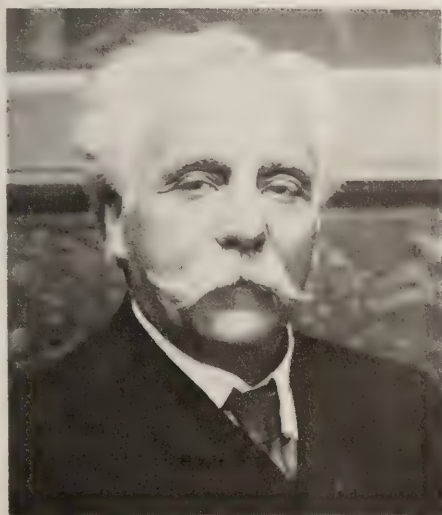


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Gabriel Fauré

Requiem, Opus 48



Gabriel Fauré was born in Pamiers, Ariège, on May 12, 1845, and died in Paris on November 4, 1924. The history of the *Requiem*, which extends between 1877 and 1900, is detailed below. Fauré conducted the first performance of the bulk of what we now know as the *Requiem* at the Church of the Madeleine in Paris on January 16, 1888, in memory of his parents. The final version with full orchestral accompaniment received its premiere at the Trocadéro on July 12, 1900, with Paul Taffanel conducting the *Lamoureux Orchestra*. The Boston Symphony Orchestra's first performances of the Fauré *Requiem* took place in February 1938 under the direction of Nadia Boulanger, with soprano Gisèle Peyron, tenor Hugues Cuénod (in the *Agnus Dei*), baritone Doda Conrad,

and the *Bach Cantata Club*. Charles Munch led BSO performances on three occasions: in March 1956, with soprano Adele Addison, bass Donald Gramm, the Harvard Glee Club, and the Radcliffe Choral Society; at Tanglewood in July 1960, with soprano Saramae Endich, bass Donald Gramm, and the Festival Chorus; and again in Boston in March and April 1961, with soprano Phyllis Curtin, baritone David Laurent, the Harvard Glee Club, and the Radcliffe Choral Society. Seiji Ozawa led the BSO's only other performances in 1978: at Tanglewood that August, with soprano Judith Blegen, baritone John Shirley-Quirk, and the Tanglewood Festival Chorus, John Oliver, conductor; at Symphony Hall that October, with soprano Lucy Peacock, baritone Benjamin Luxon, and the Tanglewood Festival Chorus; and a subsequent performance in Worcester with soprano Jeanne Ommerlé, baritone Keith Kibler, and the Worcester Festival Chorus, Gerald R. Mack, conductor. In its fullest version the score calls for soprano and baritone soloists, mixed chorus, two each of flutes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, two harps, organ, and strings.

Gabriel Fauré stands apart from almost all the significant composers of his age. His long life spans the period from Berlioz (who was composing *La Damnation de Faust* at the time of Fauré's birth) to Berg, who had completed *Wozzeck* three years before Fauré's death). The late romantic era and the rise of modernism was a time of noisy excess; Fauré's music, though, is quiet, subdued, even tentative in effect. When other composers were writing gigantic symphonies and tone poems or lengthy operas, he was turning out songs and chamber music. Notoriously uninterested in the process of instrumentation once he had conceived the musical material, he often had his students finish the job of orchestrating most of his works for larger ensembles. A composer of such artistic reserve is not likely to attract hordes of enthusiasts or to claim an important role for himself and his works. But the support that Fauré did attract was at the most exalted level—on the part of his fellow composers and his pupils, including Maurice Ravel, Georges Enesco, and Nadia Boulanger. Boulanger always regarded him as one of the greatest masters of his time, and passed on her enthusiasm to her pupils. It was a Boulanger pupil, Aaron Copland, who wrote one of the first substantial appreciations of Fauré in English. And it was Boulanger herself who conducted the first Boston Symphony performances of Fauré's *Requiem*, as detailed above.

Born in the south of France, Fauré studied in Paris not at the hidebound Conservatoire but rather at the École Niedermeyer, where he received an unusually broad musical education in three respects that set him apart from the products of the "official" school: a thorough understanding of older music from the Renaissance and

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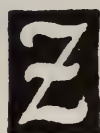


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Baroque eras, familiarity with the German tradition, including Bach and Beethoven, and a more-than-nodding acquaintance with such dangerous moderns as Schumann, Liszt, and Wagner—this last element through the good offices of the young Saint-Saëns, who from 1861 on was professor of piano at the school. Fauré himself went on to become one of the most distinguished teachers of the turn-of-the-century era (his students included Ravel and Enesco as well as Nadia Boulanger, who became a singularly influential teacher in her own right).

French music in the late nineteenth century was divided into highly politicized camps—the Wagnerians, the Franckists, the followers of Massenet, and others. Fauré kept largely to himself, not joining any clique; even after making the customary pilgrimage to Bayreuth to hear the *Ring*, he revealed almost no influence of the experience in his own work. Thus his music has always stood somewhat apart, sometimes overlooked and misunderstood. He left virtually no big works of the kind that attract general audiences, but singers have always delighted in his exquisite songs, and chamber music performers have reveled in the range and variety of his work for various small ensembles. The two largest works to achieve general popularity are the suite arranged from his incidental music for a London production of Maeterlinck's *Pelléas et Mélisande*, which dates from the late 1890s, and his largest choral work, the *Requiem*,



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the composition of which, in one stage or another, covered most of the last quarter of the nineteenth century.

Fauré's *Requiem* is absolutely typical of his work in its avoidance of melodrama or overblown effect. His earliest conception was an intimate one, as far as possible from the heaven-storming theatrics of Berlioz's *Requiem*, which he detested. He made a careful selection of passages from the liturgical text, omitting all of the melodramatic images of the Last Judgment that had been the dramatic high points for both Berlioz and Verdi. When the work was first performed in 1888, in memory of the composer's parents (his father had died in 1885, and his mother died at the end of 1887, while he was composing the *Requiem*), it consisted only of the following movements:

Introit et Kyrie
Sanctus
Pie Jesu
Agnus Dei
In Paradisum

It was scored for a small orchestra of low-pitched instruments (violas, cellos, double basses, harp, timpani, and organ) for a sombre sonority brightened only by an unmuted solo violin in the *Sanctus* soaring high above the ensemble like an angel of grace (in the full orchestra version, Fauré uses the same violin melody, but gives it to combined first and second violin sections, muted, and puts it an octave lower). The soprano solo in the *Pie Jesu* was intended for a boy soprano, while the choral soprano line was taken by the children's choir that Fauré trained at the church.

Almost at once he expanded on this original plan. By June 1889 he had completed the *Offertoire*, which now comes after the first movement. And he decided to make use, just before the end, of a *Libera me* for baritone and organ that he had composed as early as 1877 (this brings in the one brief passage that recalls the dramatic "Dies irae" of the full *Requiem* text). This version, complete in its number of movements and with an orchestra enlarged to include horns, trumpets, and trombones, was performed at the Church of Saint-Gervais on January 28, 1892. The third and last version (and the first to be published) involved the addition of woodwind parts and the reduction of the prominence of the organ; it has become the standard version of the work, though the first version was published and recorded within the last decade.

Even in its largest version, Fauré's *Requiem* is a singularly tranquil and subdued piece, a work almost of classical elegance—not in terms of musical style, but in its extraordinary serenity and restraint. The chorus, for much of its part, sings in a chantlike manner with only a few outbursts ("Hosanna" in the *Sanctus*). One would be hard put to think of music more sweetly tranquil and serene than the *Pie Jesu* or more graceful than the unison violins and violas—so similar in character to the ritornello of a Bach cantata aria—introducing and underlying the *Agnus Dei*. Only once, and very briefly at that, are we reminded of the fear of death that was the central image of other *Requiem* settings as the sombre D minor tread of the strings underlies the baritone's *Libera me* and the horns (but not the trumpets!) provide a nervous rhythmic background to the choral "Dies illa, dies irae"—the only explicit evocation of the Last Judgment in the score, and which flows, almost without break, into the delicate tranquility of the *In Paradisum*, where the harps and organ add a touch of celestial brilliance to the quiet close.

—S.L.

Introit and Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, ex Sion, et tibi
reddetur votum in Jerusalem. Exaudi
orationem meam: ad te omnis caro
veniet.

Kyrie eleison.
Christe eleison.

Grant them eternal rest, O Lord: and
let everlasting light shine on them.
To thee, O God, praise is meet in Zion
and unto thee shall the vow be per-
formed in Jerusalem. Hearken unto
my prayer: unto thee shall all flesh
come.

Lord, have mercy upon us.
Christ, have mercy upon us.

Offertory

O Domine Jesu Christe, Rex gloriae,
libera anima defunctorum de poenis
infernī et de profundo lacu.

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore
leonis; ne absorbeat Tartarus.

O Domine Jesu Christe, Rex gloriae, ne
cadant in obscuro.
Hostias et preces tibi, Domine, laudis
offerimus. Tu suscipe pro animabus
illis quarum hodie memoriam facimus.

O Lord, Jesu Christ, King of glory,
deliver the souls of the departed
faithful from the torments of hell and
from the bottomless pit.

O Lord, Jesu Christ, King of glory,
deliver the souls of the faithful from
the mouth of the lion, neither let Tar-
tarus swallow them.

O Lord, Jesu Christ, King of glory, let
them not fall into the darkness.
To thee, O Lord, we render our offer-
ings and prayers with praises. Do thou
receive them for those souls which we

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Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

Amen.

commemorate today. Make them, O Lord, pass from death into life, as thou didst once promise unto Abraham and his seed.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Pleni sunt coeli et terra gloria tua.

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory.

Hosanna in the highest.

Heaven and earth are full of thy glory.

Pie Jesu

Pie Jesu, Domine, dona eis requiem: dona eis sempiternam requiem.

Blessed Jesu, Lord, grant them rest: grant them eternal rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: dona eis requiem.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Lamb of God, that takest away the sins of the world, grant them rest.

Let everlasting light shine on them, O Lord, with thy Saints for ever; for thou art merciful.

Grant them eternal rest, O Lord: and let everlasting light shine on them.

Libera me

Libera me, Domine, de morte aeterna in die ille tremenda quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Dies irae, dies illa calamitatis et miseriae; dies illa, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, libera.

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when thou shalt come to judge the world by fire.

I am become trembling, and I fear the time when the trial shall approach and the wrath to come. A day of wrath, that day of calamity and woe; that day, a great day and bitter indeed.

Grant them eternal rest, O Lord: and let everlasting light shine upon them. Deliver me, O Lord, deliver.

In paradisum

In paradisum deducant angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels receive thee in paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There may a choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.



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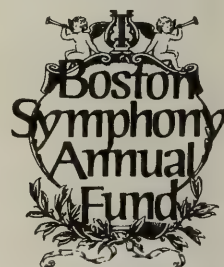
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The article on George Perle in *The New Grove Dictionary of American Music* gives a useful capsule summary of his career. Unfortunately, most of the writing about Perle's work is highly technical. His own book, *The Listening Composer* (University of California Press), a published version of the Ernest Bloch Lectures he delivered at Berkeley, contains much that can be absorbed by a serious music lover. It touches lightly on Perle's own music and offers interesting insights into his musical concerns and the music that excites him. *A Short Symphony* has not yet been recorded, but listeners might enjoy sampling some of his other music, including the Concertino for Piano, Winds, and Timpani, coupled with the Serenade No. 3 for piano and chamber orchestra, both with Richard Goode as the piano soloist and the Music Today Ensemble conducted by Gerard Schwarz (Elektra/Nonesuch). A wise selection of Perle's music for piano solo is stunningly played by Michael Boriskin (New World). Perle's four woodwind quintets, including the Pulitzer Prize-winning work, have been recorded by the Dorian Wind Quintet (New World).

Stanley Sadie's fine Mozart article in *The New Grove* has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Ein-

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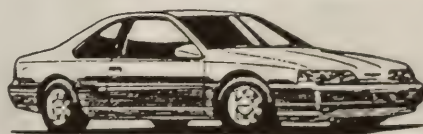
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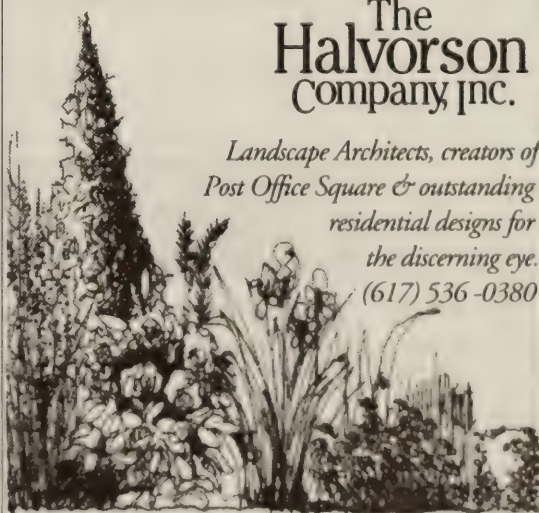
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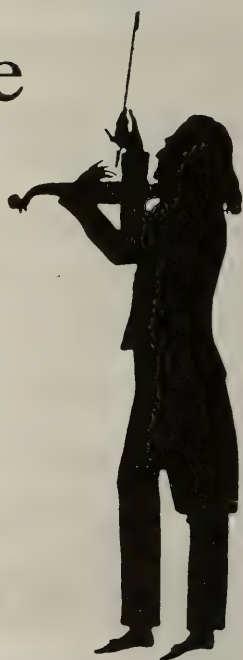
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stein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. Among the many recordings of the *Jeunehomme* Concerto that are currently available, it is worth pointing out an older reissue, dating from 1952, by Dame Myra Hess with the Perpignan Festival Orchestra under the direction of Pablo Casals (Melodram). For more modern sound, one can choose between Malcolm Bilson's performance on fortepiano in an effervescent reading with the English Baroque Orchestra under the direction of John Eliot Gardiner (DG Archiv, coupled with the Concerto No. 11 in F, K.413), or several on modern piano, including Murray Perahia's delicate and imaginative reading with the English Chamber Orchestra (CBS, coupled with the Concerto No. 21 in C, K.467) or Mitsuko Uchida's with the same ensemble under the direction of Jeffrey Tate (Philips, coupled with Concerto No. 8 in C, K.248).

The fullest and most recent study of Fauré in English is that by Robert Orledge (Eulenburg paperback), which contains a short biography and an extensive discussion of the music. The most significant work on Fauré is in French and comes from Jean-Michel Nectoux, including a full-scale biography and many smaller publications. Lovers of the Fauré *Requiem* may enjoy hearing the different versions of the piece. Seiji Ozawa and the Boston Symphony Orchestra are recording the Fauré Requiem for BMG Classics (for future compact disc release on RCA Victor Red Seal) in conjunction with this week's performances. The earliest and smallest version was recorded about a decade ago but no longer seems to be available. There are two current recordings of the 1893 revision, which is halfway between the chamber version and the full orchestra version: one by the English Chamber Orchestra and Corydon Singers under the direction of Matthew Best (Hyperion), the other by the Cambridge Singers and the City of London Sinfonia under the direction of John Rutter (Collegium); both recordings are filled out with other sacred works by Fauré. One of the most beautiful recordings of the work ever made, one I've lived with happily since it first appeared, is by the Paris Conservatoire Orchestra and the Chorale Elisabeth Brasseurs under the direction of André Cluytens, with Victoria de los Angeles and Dietrich Fischer-Dieskau as soloists (Angel). Among more recent recordings, that by Robert Shaw and the Atlanta Symphony Orchestra and Chorus couples the Fauré *Requiem* with its epigone, the *Requiem* of Maurice Duruflé; Judith Blegen and James Morris are the soloists (Telarc).

—S.L.

Maria João Pires



After an interruption in her early career due to bad health, Maria João Pires has returned to the concert stage only in the last few years. Hailed particularly as an eloquent performer of the great classical repertoire—Mozart, Schubert, Schumann, Beethoven, and Chopin—Ms. Pires was born in Lisbon and first played the piano in public at the age of four. She gave her first recital at five and two years later appeared as soloist in a Mozart concerto. From nine to sixteen she studied at the Lisbon Academy of Music with Professor Campos Coelho; at the same time she was strongly influenced by the musicologist Francine Bonoit, who taught her composition, theory, and the history of music. She continued her studies with Rosl Schmid at the Musikhochschul in Munich and subsequently worked for a year with Karl Engel in Hannover. During this time she continued to perform throughout Portugal, Spain, and, later, in Germany, and was the recipient of several important awards and prizes. In 1970 Ms. Pires won first prize in the Beethoven Competition in Brussels. This success launched her on an international career, including numerous concerto and recital performances in Europe, Africa, and Japan. She also made several award-winning records; her recordings of the complete Mozart piano sonatas won the Edison Prize, the Prix de l'Academie du Disque Français, and the Prix de l'Academie Charles Cross. In recent seasons, Ms. Pires has worked with the Vienna Philharmonic under the direction of Claudio Abbado; the Berlin

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Philharmonic and the Boston Symphony under the direction of Seiji Ozawa; and the Cleveland Orchestra under Christoph von Dohnányi. She has also appeared in concert at New York's Alice Tully Hall on the "Great Performers" series, and as a guest artist at the Ravinia and Mostly Mozart festivals. Ms. Pires records exclusively for Deutsche Grammophon. In addition to this week's Boston Symphony concerts—which represent her Symphony Hall debut—her North American engagements this season include performances with the Toronto Symphony and the Chicago Symphony. Ms. Pires made her Boston Symphony debut at Tanglewood in 1989 under the direction of Jeffrey Tate. She also appeared with the orchestra under Seiji Ozawa's direction in January and February 1991, in New Haven and at Avery Fisher Hall.

Soile Isokoski



Soprano Soile Isokoski made her concert debut in Helsinki in 1986, after studying at the Sibelius Academy with Gunni Grangerg. She has been studying singing with Professor Dorothy Irving in Sweden since 1987. That year, Ms. Isokoski won first prize at the Lappeenranta Singing Competition, which resulted in many concert and recital engagements. Also in 1987 she was chosen to be Finland's representative in that year's BBC Singer of the World Competition, at which she was awarded second prize. Ms. Isokoski subsequently won first prize at the Elly Ameling and Tokyo International singing competitions. Since then she has appeared in the concert halls of such major international cities

as London, Paris, Amsterdam, Brussels, Hamburg, Munich, Zurich, Vienna, Prague, Moscow, Madrid, Rome, Athens, and Tokyo. Ms. Isokoski has been equally successful on the operatic stage. She has sung with the opera companies of Finland, Holland, Stuttgart, Cologne, and Ludwigshafen, appearing as Mimi in *La bohème*, the Countess in *Le nozze di Figaro*, Fiordiligi in *Così fan tutte*, Liù in *Turandot*, Donna Elvira in *Don Giovanni*, and the title role in Gluck's *Alceste*. Ms. Isokoski's engagements last season included appearances at the Hamburg State Opera, Deutsche Oper Berlin, Vienna State Opera, Salzburg Festival, and the Konzerthaus Wien. Ms. Isokoski is making her United States debut with this week's Boston Symphony performances of Fauré's *Requiem*.

Gilles Cachemaille



Born in the French-speaking part of Switzerland, bass-baritone Gilles Cachemaille made his operatic debut in Rameau's *Les Boréades* at the 1982 Aix-en-Provence Festival. After a two-year engagement singing principal roles with the Opéra de Lyon he began his international career, appearing in Berlin and at the Salzburg Easter and Summer festivals under Herbert von Karajan, as well as in Hamburg, Frankfurt, Bordeaux, Paris, Monte Carlo, Amsterdam, Montreal, Toronto, and Vienna, in such roles as Leporello in *Don Giovanni*, Figaro in *Le nozze di Figaro*, Albert in Massenet's *Werther*, Mephistopheles in Berlioz's *Damnation of Faust*, and Golaud in *Pelléas et Mélisande*. His numer-

ous engagements with orchestra have included collaborations with Sir Colin Davis, Charles Dutoit, John Eliot Gardiner, Nikolaus Harnoncourt, and Roger Norrington. Mr. Cachemaille recently sang the bass part in this century's first performances of Berlioz's recently rediscovered *Messe solennelle* on a tour of concerts including Bremen, Vienna, Madrid, Rome, and London, as well as recording the work for future release on compact disc and video. Among Mr. Cachemaille's recordings are Berlioz's *L'Enfance du Christ* and *Les Nuits d'été*, Fauré's *Requiem*, Rossini's *Le Comte Ory*, and Beethoven's Ninth Symphony all under the direction of John Eliot Gardiner; Guglielmo in Mozart's *Così fan tutte* under Nikolaus Harnoncourt; *Don Giovanni* and *Die Zauberflöte* under Arnold Ostman; *Pelléas et Mélisande* under Charles Dutoit; Don Alfonso in *Così fan tutte* under Sir Charles Mackerras, and a Poulenc recital with pianist Pascal Rogé. Mr. Cachemaille is making his Boston Symphony debut this week. His current engagements also include performances of Berlioz's *L'Enfance du Christ* with Roger Norrington in Vienna, Berlioz's *Damnation of Faust* with Simon Rattle in Los Angeles and with Charles Dutoit in Montreal, a television production of Mendelssohn's *Elijah* in Switzerland, and the title role in a new production of *Don Giovanni* under Simon Rattle at Glyndebourne this summer.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album

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with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Carol Amaya
Annette Anfinrud
Margaret Aquino
Michele M. Bergonzi
Susan Cavaliere
Bonita Ciambotti
Jane Circle
Lorenzee Cole
Patricia Cox
Ann M. Dwelley
Beth Goldman Galer
Lillian Grayton
Cheri Hancock
Katherine Hatfield
Holly MacEwen Krafka
Barbara MacDonald
Carol McKeen
Julia Ravinsky
Charlotte C. Russell
Melanie W. Salisbury
S. Lynn Shane
Joan Pernice Sherman
Patricia J. Stewart

Mezzo-sopranos

Samantha Adams
Debra A. Basile
Maisy Bennett
Betty Blume
Sharon Brown
Sharon Carter
Ethel Crawford
Barbara Naidich Ehrmann
Paula Folkman
Dorrie A. Freedman
Jennifer L. French

Susan Ganter
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Eileen West
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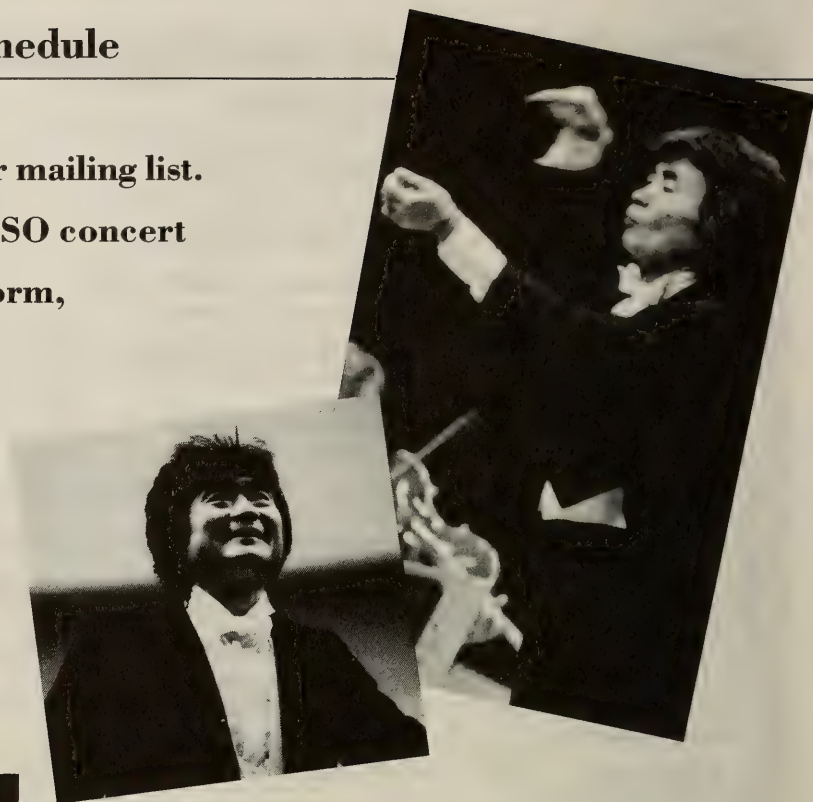
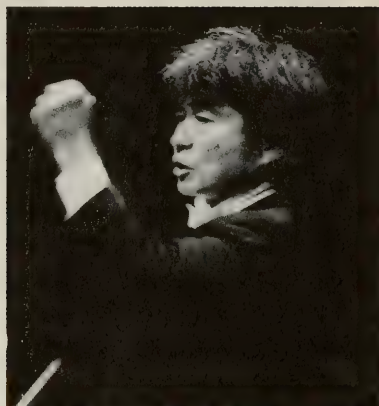
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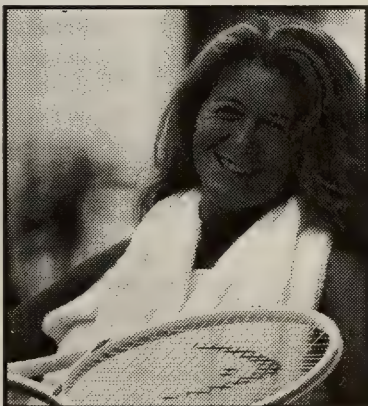
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Thursday, March 17, at 10:30 a.m.

Open Rehearsal

Marc Mandel will discuss the program
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Thursday 'A'—March 17, 8-10

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Saturday 'A'—March 19, 8-10

JAMES LEVINE conducting

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BEETHOVEN *Symphony No. 3, Eroica*

Wednesday, March 23, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
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Thursday 'C'—March 24, 8-10:05

Friday 'A'—March 25, 1:30-3:35

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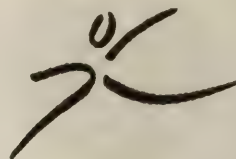
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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

Salute to Symphony 1994 Friday, March 18—Sunday, March 20

Salute to Symphony, the BSO's largest fundraiser and community outreach event, is set to take place Friday, March 18, through Sunday, March 20. Sponsored by NYNEX, Salute to Symphony kicks off with a special BSO concert on WCVB-TV Channel 5 on Friday night from 7:30 to 9 p.m. Natalie Jacobson and Chet Curtis, along with Frank Avruch and Dixie Whatley, host this special event featuring the BSO led by Seiji Ozawa, John Williams, and Harry Ellis Dickson. Celebrating Seiji Ozawa's twentieth anniversary as music director of the BSO, the telecast will also pay tribute to Arthur Fiedler on the 100th anniversary of his birth.

Throughout the weekend, tune in to WCRB 102.5 FM to hear the very best of the BSO, including current and historical recordings, behind-the-scenes interviews, a simulcast of Friday night's televised concert, and a "live" Saturday-night broadcast featuring James Levine leading the BSO in Stravinsky's *Petrushka* and Beethoven's *Eroica* Symphony.

The annual Symphony Hall Open House, sponsored by NYNEX, is set for Saturday, March 19, from 11 a.m. to 4 p.m. One of the BSO's most popular events, this informal day of free musical activities will include performances by BSO and other Boston-based musicians, instrument demonstrations, performances on Symphony Hall's famous organ, and informal talks with musicians. Refreshments will be available throughout the day.

Your support at this time has never been more critical to the continuation of the BSO's goals—in Symphony Hall, in our schools, and throughout the Boston area. During Salute to Symphony Weekend, listen to the BSO on WCRB 102.5 FM, watch the orchestra on WCVB-TV Channel 5, and visit the BSO's home during the Symphony Hall Open House. And please support the BSO with a generous donation by calling 262-8700 (outside the Boston area call 1-800-394-5200). Your donation in any amount is sincerely appreciated.

Donors to Salute to Symphony 1994 may choose from a wide variety of incentive gifts, including T-shirts for children or adults, a custom-designed ceramic mug, a BSO or Pops CD autographed by Seiji Ozawa or John Williams, a place in a conducting class led by Mr. Ozawa, or an opportunity to conduct *The Stars and Stripes Forever!* at a Boston Pops concert.

The BSO management, staff, and orchestra would like to express their sincere thanks to NYNEX, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston community who dedicate so much of their time and effort to the success of this annual event.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1992-93 season, these communities generously donated a total of \$6,800 to the orchestra: Cape Cod; North Hampton, New Hampshire; North Shore; Providence, Rhode Island; and Wellesley. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO horn player Jonathan Menkis

LOOKING AHEAD...

**Roger Norrington Conducts the BSO
in Two 20th-Century Symphonies
March 23, 24, 25, and 29**

With his BSO program later this month, guest conductor Roger Norrington turns to music of the twentieth century, reminding BSO audiences once again that his skills as a conductor and interpreter extend well beyond the historically informed performances of classical and romantic repertory that have earned him his reputation on this side of the Atlantic. For this program Mr. Norrington has chosen two twentieth-century symphonies: the Symphony No. 2 of American composer Walter Piston (1894-1976) and, in its first BSO performances, the first symphony—*A Sea Symphony*—of British composer Ralph Vaughan Williams (1872-1958).



Born in Maine, Walter Piston graduated *summa cum laude* from Harvard University's music department in 1924 and later served on the faculty of that department for thirty-four years, until his retirement in 1960. His students included, among others, Leonard Bernstein, Elliott Carter, Irving Fine, Harold Shapero, Arthur Berger, and Daniel Pinkham. Even today, Piston's textbooks on theory, harmony, and counterpoint remain central to college-level music curricula in the United States. Completed in 1943 and premiered the following year by the National Symphony Orchestra, his award-winning Symphony No. 2 is an immediately appealing work that moves in the course of its three movements from a rich, plangent lyricism to a finale marked by a boisterous, rhythmically energized, recognizably American enthusiasm. Piston's Symphony No. 2 was last heard at BSO subscription concerts in the fall of 1970 under Michael Tilson Thomas, at which time it was preserved by Deutsche Grammophon in a fine recording recently reissued on compact disc. The work had only two series of BSO performances before that: in April 1944 under G. Wallace Woodworth, and in April 1955 under Charles Munch, who the following November would lead the world premiere of Piston's Symphony No. 6, composed for the BSO's seventy-fifth anniversary.



The composition of Vaughan Williams' nine symphonies spanned his creative lifetime; he made the final revisions to his last symphony in 1958, the year of his death. Vaughan Williams composed *A Sea Symphony*, his first effort in the genre, between 1903 and 1909; the final revisions date from 1923. Written for soprano, baritone, chorus, and orchestra, the hour-long work is in four movements that set texts by, and take inspiration from, Walt Whitman: I. A Song for all Seas, all Ships; II. On the Beach at Night alone; III. The Waves; IV. The Explorer. Even as the music depicts the sea's changing moods, Whitman's words ultimately suggest an analogy between a voyage on the sea and the voyage of a soul through life. *A Sea Symphony* is regarded as the work in which Vaughan Williams, then in his thirties, began to find his true identity as a composer, in music that offers, as Michael Kennedy has put it, a "mixture of the exuberant and the visionary"—a mixture that would characterize so much of the composer's music from that time forward. But this is an early work. Steeped in the traditions of the great British choral festivals, and with more than a passing nod to Elgar, Vaughan Williams' *A Sea Symphony* leans decidedly toward the exuberant.

Tickets for Roger Norrington's performances of Piston's Symphony No. 2 and Vaughan Williams' *A Sea Symphony*—with soloists Janice Watson and Kevin McMillan, and the Tanglewood Festival Chorus, John Oliver, conductor—on March 23, 24, 25, and 29 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

—M.M.

(Thursday, March 17), BSO cellist Ronald Feldman (Saturday, March 19), and BSO Archivist Bridget Carr (Thursday, March 31). Upcoming Supper Concerts will feature music of Brahms and Piston (Thursday, March 24, and Tuesday, March 29) and music for brass by Gabrieli, Emil Kornsand, and Wilhelm Ramsöe (Thursday, April 7, and Saturday, April 9).

The Suppers are priced at \$23 per person for an individual event, \$66 for any three, \$88 for any four, or \$132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a \$1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

BSO piccolo player GERALYN COTICONE is the featured soloist in Vivaldi's *Piccolo Concerto in C* as part of the Wellesley Symphony Orchestra's spring concert under Music Director Max Hobart on Sunday, March 13, at 3 p.m. at Massachusetts Bay Community College's Wellesley Hills campus. Also on the program: the overture to Rossini's *Il Signor Bruschino*, Delius's *On Hearing the First Cuckoo in Spring*, and Piston's *Incredible Flutist Suite*. Tickets are \$10 (\$7 seniors, students, and children). For more information, call (617) 235-0561.

BSO violist Michael Zaretsky appears in recital with pianist Thomas Stumph on Monday, March 14, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. The program includes Schumann's *Märchenbilder*, Opus 113, Brahms's F minor viola sonata, Opus 120, No. 1, the viola sonatas of Arthur Honegger and Hans Werner Henze, and the world premiere of a new work for viola and piano by Theodore Antoniou. Admission is free.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibit-

ing their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 26 is an exhibit celebrating "Youth Art Month." Sponsored by the Massachusetts Art Education Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. This will be followed by a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island (March 28-May 9), featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Corbat, Lyn Hayden, Wolf Kahn, Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow Simpson, and Robert Wilson. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

A Special Tribute

The Boston Symphony Orchestra would like to pay very special tribute to those among our subscription audience who have attended Symphony concerts for seventy-five years or more. This group represents our most dedicated core of symphonic music lovers, and we wish to recognize them in a special way. Please give your name to Joyce M. Serwitz, Associate Director of Development, by calling (617) 638-9273.

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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. His seventh European tour with the orchestra

took place in December 1993. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."



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Charles Munch chair
Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair
Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair
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Dorothy Q. and David B. Arnold, Jr.,
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Marjorie C. Paley chair
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Ruth and Carl Shapiro chair
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Amnon Levy
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Family chair
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

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Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
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Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
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*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair
‡Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair,
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Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and
Mary Cornille chair

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Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair,
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Leith Family chair,
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Joseph and Jan Brett Hearne
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Marian Gray Lewis chair,
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Ann S.M. Banks chair
Thomas Martin
Acting Principal
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Acting Assistant Principal

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Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

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Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
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Associate Principal
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Douglas Yeo

Tuba

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Sylvia Shippen Wells chair

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Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

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Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors

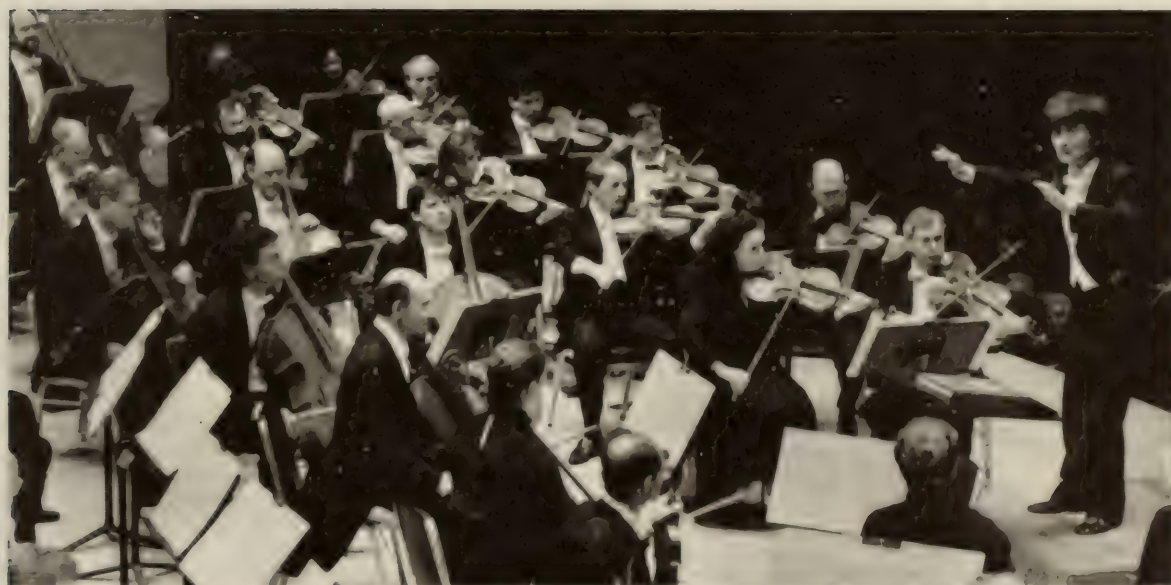
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Bruno Maderna*Serenata per un satellite*



Bruno Maderna was born in Venice on April 21, 1920, and died in Darmstadt, Germany, on November 13, 1973. He completed *Serenata per un satellite* ("Serenade for a satellite") in September 1969 for an ensemble of variable composition. The work's composition was inspired by the launching on October 1, 1969, of the satellite *ESRO 1 B "Boreas"* from the American base Vandenberg in the Pacific Ocean. Controlled by the European Space Operation Center (ESOC) in Darmstadt, the satellite was designed to study the aurora borealis (the "Northern Lights"). The score is dedicated to Maderna's friend Umberto Montalenti, who was director of the operations center at Darmstadt at that time. These are the first performances by the Boston Symphony Orches-

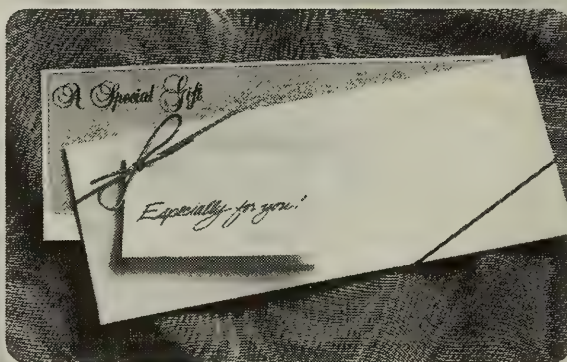
tra. Luciano Berio has chosen to perform the work in a version by Nicola Bernardini, using an ensemble consisting of six violins, four violas, three cellos, three flutes, two oboes, two clarinets, two trumpets, celesta, harp, piano, and vibraphone.

Bruno Maderna's premature death at the age of fifty-three was a loss deeply felt in the world of new music, but especially in the Boston Symphony family, for in the summers preceding his death Maderna had been actively involved with contemporary music at Tanglewood, and he had thrown himself into his responsibilities there with an energy and enthusiasm that are welcome at any time, but especially rare when allied with a cheerful and enormously likable personality, a worldwide reputation as an avant-garde composer, and a busy career as an international conductor of concerts and opera.

An infant prodigy, Maderna first studied the violin at the age of four in Venice. Under the patronage of the Princesse Edmonde de Polignac, he appeared in public as violinist and conductor at the age of seven. Later he attended the Academy Chigiana in Siena and Santa Cecilia in Rome, where he received his degree for studies in composition with Giuseppe Mulè and conducting with Bernardino Molinari and Mario Rossi. His career was almost ended by the war, when he was drafted into the Italian army and put into one of three Italian divisions sent to fight in Russia along the banks of the Don during the bitterly cold winter of 1943. Of the 1,450 men in the three battalions, only thirty-seven returned home. Once back in Italy, decorated with medals for valor, Maderna became aware of what had been happening there during his absence, particularly with Hitler's insistence that Mussolini follow Germany's lead in dealing with the Jews. Maderna's family origins were Jewish, though his ancestors had converted some time before. Still, he had Jewish second cousins who were sentenced to deportation. After helping them escape across the border, Maderna joined the partisans, earning a distinguished service medal from the Allies. (This later stood him in good stead in 1965 when he was almost barred from entering the United States to conduct Luigi Nono's *Intolleranza* with the Boston Opera Company by an American consul who was unaware that Maderna had left the communist party at the time of the Hungarian uprising in 1956.)

After the war, Maderna resumed his composition studies with Gian Francesco Malipiero in Venice. Malipiero was impressed with a Requiem Mass Maderna had written ("a curious cocktail of Stravinsky and Bartók," as Maderna later described it), and he showed it to a visiting American composer-critic, Virgil Thomson, who was touring Europe after the end of the war to see what the young generation of composers

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was up to. Thomson found Maderna's *Requiem* "most impressive in expressive content as well as in technical complexity. It achieves an intensity of expression that places its young author in the high company of Berlioz and Verdi." These words appeared in Thomson's column in the New York *Herald Tribune* and its Paris edition; they immediately opened doors for Maderna the composer. Maderna the conductor undertook further study, this time with Hermann Scherchen. Their relationship was prickly, but Maderna admitted, "I learned many things from him."

His reputation as both composer and conductor spread in the 1950s. Maderna went to Darmstadt—the center of European avant-garde music-making at that time—in 1951 and later moved there to stay. In 1955 he co-founded (with Luciano Berio) the first electronic music studio in Italy, the Studio di Fonologia Musicale of the Italian Radio in Milan. He married and started a family, continued composing actively, and developed a reputation as a conductor who could accomplish marvels with the most complex contemporary pieces. He showed this, for example, in conducting the premiere of Nono's protest opera *Intolleranza* in 1961, when the audience greeted the work with catcalls and stink bombs; it was this achievement that led to his first invitation, from Sarah Caldwell, to come to the United States.

By this time Maderna was active as a teacher in centers of contemporary music—such as Darmstadt in Germany and Dartington in England—and in more traditional

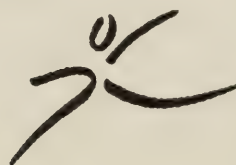
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places, such as Milan and Salzburg. He returned to the United States in 1970 to conduct the Chicago Symphony Orchestra, which commissioned a new work from him soon after—*Aura*, completed a few years later. Maderna also conducted performances at Juilliard's American Opera Center before taking up his duties at Tanglewood, and in the winter of 1971-72 he had conducting engagements with a number of American orchestras from Miami to the New York Philharmonic to the Eastman School of Music in Rochester and finally to Chicago, where he led the world premiere of *Aura*. It looked as if he would be an increasingly significant presence in our musical life when he was felled by cancer.

Even in the year-and-a-half that remained to him after the premiere of *Aura*, Maderna composed at what must have been a furious pace, turning out *Biogramma* for full orchestra, *Giardino religioso* for small orchestra, *Venetian Journal* (after Boswell) for tenor, small orchestra, and tape, *Dialodia* for two flutes, recorder, and oboe, *Y después* for guitar, and *Ages*, a radio score (after Shakespeare) employing solo voices, chorus, and orchestra. Even this short listing of eighteen months' output indicates the energy and range of Maderna's enthusiasms. One of the three leading Italian avant-garde composers of his generation (along with Berio and Nono), his early music moved from the kind of neo-classicism characteristic of new Italian music in his youth through a stage of expressionistic serialism inspired by Schoenberg. Yet he demonstrated that serial rigor still allowed him to employ the most diverse musical materials (as in the *Composizione in tre tempi* of 1954, each movement of which is based on a different north Italian popular song).

In the realm of tape music, he preferred to create works of less theoretical aspect, more immediately evocative in terms of sheer sonority. And he became interested, too, in the employment of chance elements in his music. Maderna's analyses of the music of John Cage at Darmstadt in 1957 played a considerable part in making Cage the most influential of American composers in Europe (we would be very surprised at the comparative ratings of our composers if we could read a history of American music written from the European point of view!), and it also suggested some new approaches that he could employ in his own music, particularly the use of chance elements in his forms. In some cases he entrusted himself to the conductor's discretion in selecting, organizing, or determining the length of certain passages that involve musical options, just as a solo work involving elements of chance and choice are necessarily entrusted to the artistry and musicianship of the soloist. His open-minded approach was summed up in a statement made in the score of a percussion work, *Quadrivium*, written in the same year—1969—as *Serenata per un satellite*, where he said that his aim was "to entertain and to interest." It was the statement of a musician, not a theorist out to solve compositional "problems"; and so he felt comfortable leaving many of the decisions regarding his work to the discretion of the musicians who performed them.

Luciano Berio has provided the following note on *Serenata per un satellite*:

Written in 1969 and dedicated to Maderna's friend Umberto Montalenti, *Serenata per un satellite* is, in certain aspects, a musical joke. The choice, the distribution, and the nature of the instruments are open, and can therefore be different at every performance. The musical material is similarly open. The instrumentalists themselves can choose which fragments to play and so can provide varied realizations, as in the case of this version by Nicola Bernardini, from original data furnished by Maderna, sometimes in a purely graphic format. It is the conductor of the orchestra who must regulate the flow of those fragments, and must establish the density and the form of the musical development: therefore it is up to him to "put into orbit" this pleasing and innocent serenade.

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Luciano Berio

Concerto II (*Echoing Curves*), for piano solo and two groups of instruments



Luciano Berio was born in Oneglia, near Imperia, on the Ligurian coast in northern Italy, on October 24, 1925. His home is in Florence, but he is living this year in Cambridge, Massachusetts, where he is this year's Charles Eliot Norton Professor of Poetics at Harvard University. He composed Concerto II, Echoing Curves, on a commission from the French Ministry of Cultural Affairs for the Orchestre de Paris in 1988. The score is dedicated to Daniel Barenboim, who was pianist for the first performance on November 3, 1988, with Pierre Boulez conducting the Orchestre de Paris. The score was subsequently revised and extended, the present version being premiered on January 16, 1990, in London; Bruno Canino was pianist with Edward Downes and the

BBC Orchestra. These are the first performances by the Boston Symphony Orchestra. In addition to the solo piano, the concerto calls for two groups of instruments arranged as follows: Group I: three flutes, one oboe and English horn, three clarinets and bass clarinet, alto and tenor saxophone, two bassoons and contrabassoon, two trumpets, two horns, two trombones and bass tuba, celesta, three violas, three cellos, and three double basses; Group II: piccolo, oboe, E-flat clarinet, alto saxophone, small drum (in D), drum (in C), three horns, one trombone, twenty violins, six violas, four cellos, four double basses, and electric organ.

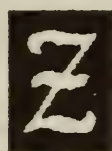
Music was Luciano Berio's birthright. Both his father and grandfather were composers and church musicians, and he began studying piano and composition with his father while still a schoolboy. After the war, when in his early twenties, Berio went to Milan, where he studied law briefly but also attended the composition classes of Ghedini at the conservatory. Italy's musical life was then a conservative one for the most part. With one important exception, the leading composers had spurned twelve-tone techniques in favor of more eclectic approaches. The exception was Luigi Dallapiccola, whose influence on Berio was significant, though, ironically, the two Italian composers had to travel to Massachusetts to meet. In the summer of 1952 Berio held a scholarship in composition at the Berkshire (now Tanglewood) Music Center; that same summer Dallapiccola was composer-in-residence. (Berio himself has returned to Tanglewood as composer-in-residence twice, in 1960 and 1982.) Dallapiccola introduced Berio to the twelve-tone technique, and some of his first compositions following that summer, such as the orchestral piece *Nones*, made use of serialism in various ways.

While in this country Berio was also introduced to the whole range of American music-making, which had a striking influence on his work. It was because he had come here for the summer at Tanglewood that he happened to be in New York to hear the first public concert in the United States to include electronic music, at the Museum of Modern Art on October 28, 1952. Though the first tape pieces by Otto Luening and Vladimir Ussachevsky were fairly rudimentary in structure and technique, Berio found the possibilities of the medium fascinating. One result of this experience was the creation of the first electronic music studio in Italy, which Berio and Bruno Maderna persuaded a Milan radio station to establish in 1955. The Studio di Fonologia sparked a great deal of musical activity. Concurrently Berio was attending the summer courses in Darmstadt, at that time the acknowledged center of avant-garde composition.

Those years of the late '50s were filled with vigorous activity in Milan, where many composers of every stripe came to work at the studio. Berio edited a new-music magazine, *Incontri musicali* (*Musical Encounters*), and presented a concert series which bore the same title. Although he was already pursuing his musical path in a manner freer than that of the determined serialists, a two-piano concert performance that he gave with John Cage in his concert series opened up to him still further the possibilities of a music apart from rigid precompositional plans.

His early work ranged widely, including such important tape compositions as *Thema* (*Omaggio a Joyce*) and *Visage*, and instrumental works such as the orchestral *Tempi concertati*, a string quartet, *Serenata I* for flute and fourteen instruments, and *Differences* for flute, clarinet, harp, viola, cello, and tape. He was also writing several major scores for female voice and various instrumental combinations: *Chamber Music*, *Circles*, and *Epifanie*. The voice for which these and other works were conceived was that of his then wife Cathy Berberian, an American singer of extraordinary range and virtuosic technique whom he had met when they were students in Milan.

Berio spent most of the 1960s teaching in the United States at Mills College, Harvard, and the Juilliard School, where he remained from 1965 to 1971. It was during that period that he began investigating the reworking of musical ideas from one piece



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to another, seeking out different directions that may be taken from a specific musical gesture.

Probably the climactic score of Berio's American years—certainly the one that spread his name far beyond the normal circle of “new music” audiences—was the *Sinfonia*, composed in 1969 for the New York Philharmonic and the Swingle Singers. In the years since *Sinfonia* made his name a household word among music lovers, Berio has continued to be an active composer and conductor. He has extended his series of numbered *Sequenze*—each an investigation into the sonority and technical range of a single unaccompanied instrument—to a dozen works. At the other end of the scale, he has composed a number of large works for the theater, including *Opera* (1970, revised 1977), *La vera storia* (1977-1981, text by Italo Calvino), and *Un re in ascolto* (“A King Listening,” 1979-1984, text by Calvino, W.H. Auden, Friedrich Gotter, and Berio). He has written for ensembles as diverse as the King's Singers and the Swingle Singers and the major orchestras of New York, Paris, Amsterdam, and London. Berio's appearance with the Boston Symphony this year is connected with his simultaneous appointment as Charles Eliot Norton Lecturer at Harvard, in which position he follows such earlier musical figures as Igor Stravinsky, Paul Hindemith, Leonard Bernstein, Charles Rosen, and John Cage. There his principal responsibility is to deliver a series of lectures relating to the art of music, which will be published in due course.

Berio believes that the musical work is not so much an end in itself, an object that requires nothing more (he calls this “the Beethovenian concept of art”), but rather something that occurs in a relationship with each performer and listener, who have the responsibility to seek out that relationship, to find in this music an answer to the classic question posed by the eighteenth-century Frenchman who asked, “Sonata, what do you want of me?” The feeling that a composition, once completed, is still not frozen in stone partly explains his frequent practice in the last thirty years of returning to an



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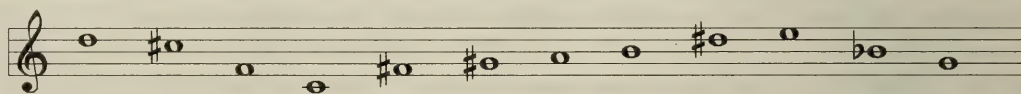
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older work and recasting it in different shape, instrumentation, and scope as an entirely new piece, a procedure exemplified by his Concerto II, *Echoing Curves*.

Time and time again in his career Berio has used one of his older works as the starting point for a newer one. *Sequenza VI* for unaccompanied viola, for example, formed the basis for *Chemins II* for viola and a chamber ensemble of nine instruments. Later on, the material was rethought as *Chemins III* for viola, nine instruments, and orchestra. Berio has described the interrelationships of the three compositions as being analogous to the layers of an onion, each independent in itself but bearing a relationship to the whole. (This particular approach to composition—an interest in different musical treatments of a musical idea—is also reflected in the large number of arrangements that he has made of music ranging from such old Italian masters as Gabrieli, Frescobaldi, and Monteverdi to Luigi Boccherini, Kurt Weill, and Lennon and McCartney, not to mention Schubert, whose music forms the basis of *Renderings*, also being performed on this program.)

Concerto II (*Echoing Curves*) is one of the largest of Berio's many reworkings of an earlier piece; the title itself hints that it comes from an earlier score, *Points on the Curve to Find*, in such a way that the "curve" of the original piece "echoes" in the newer score. *Points on the Curve to Find* is a virtuosic concertato score for piano and twenty-three instruments; it had its premiere in Donaueschingen in 1974 with Anthony di Bonaventura as the soloist. The piano part, which runs nearly nonstop in *perpetuo moto* fashion for the work's quarter-hour duration, exploits the following twelve-note series:



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The treatment of this tone-row is both simple and effective: taking the pitches in pairs (hence, starting with D and C-sharp), the pianist oscillates between them repeatedly with thirty-second notes, giving the sense at the start of a measured tremolo. Little by little the pianist moves around the first ten notes of the cycle, oscillating on one or another of its pairs of notes, which are used up, always in pairs, each pair generating its own harmonic color. Eventually, after "using up" the potential of the first ten notes, the cycle begins again, but starting with the second note in the series and continuing to the eleventh, still presenting the material in pairs of notes. Each cycle tends to begin in the middle of the piano (at the pitch level of the original row) but then to move outward to the extremes, which are echoed and furthered by the remaining participants in the ensemble. Sometimes the patterns of oscillating notes are held in a lengthy stasis, while at other times they make their point and move quickly out of the way, thus generating a sense of larger rhythmic shaping.

In making the larger work based on *Points on the Curve to Find*, Berio has, in essence, embedded the earlier composition into the middle of his score, often literally, though frequently elaborated, and has provided an extensive introduction and closing section, so that the preexistent piece functions as the central panel of an orchestral triptych.

The composer specifies that the orchestra be divided into two sections, "Group A" and "Group B." Group A consists mostly of groups of winds and brass plus celesta and three each of the lower strings; this corresponds very closely—though not precisely—to the original ensemble that performed with the piano in *Points on the Curve to Find*. Group B is mostly strings and a few higher-pitched wind instruments. It is about half again as large in sheer numbers, and offers softer, but treble-dominated sonorities.

Echoing Curves takes the essence of its middle part from *Points* (which is, however, enlarged and reshaped), preceding it with substantial sections that serve as introduction and coda. The piano dominates from the very first attack, sounded *fff*, while the two orchestral groups provide sustained echoes of sound, mostly *pianissimo*, while individual instruments step forth for a moment in the limelight. This is clearly inchoate, preparatory, gradually introducing the elements of the central panel. (Many of the individual statements project one or another of the note pairs from the tone row that forms the central line of the work.) The solo piano appears in a very thick texture of eight- to ten-note chords. Gradually the piano withdraws from the fray, yielding to the orchestra, until it returns in an extended cadenza-like passage that finally turns into the lithe, athletic, oscillating line that marks the beginning of the central panel, which begins literally with *Points on a Curve to Find*. At first only the soloist and the players of Group A take part, but little by little, Group B, the expanded ensemble, begins to add its commentary, a new layer to the "onion." That piano line—scintillating, racing on virtually without pause—continues until the orchestra takes over forcefully, bringing back the textures and then gradually receding to the background as the piano continues its perpetual motion play and the other instruments, by ones and twos, offer their echoing commentary before fading out altogether.

—S.L.

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Franz Schubert-Luciano Berio

Rendering for orchestra



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. Shortly before his death he began to sketch a symphony in D major (D.936A) but left the work far from completion.

Rendering is a composition by Luciano Berio based on Schubert's sketches and composed, according to the preface in the printed score, between 1988 and 1990 for the Concertgebouw Orchestra of Amsterdam; it is dedicated to the conductor Riccardo Chailly, who led the first performance on June 14, 1989, after which the composer subjected the work to further revision. These are the first performances by the Boston Symphony Orchestra. The score calls for two each of flutes, oboes, clarinets, and bassoons, horns and

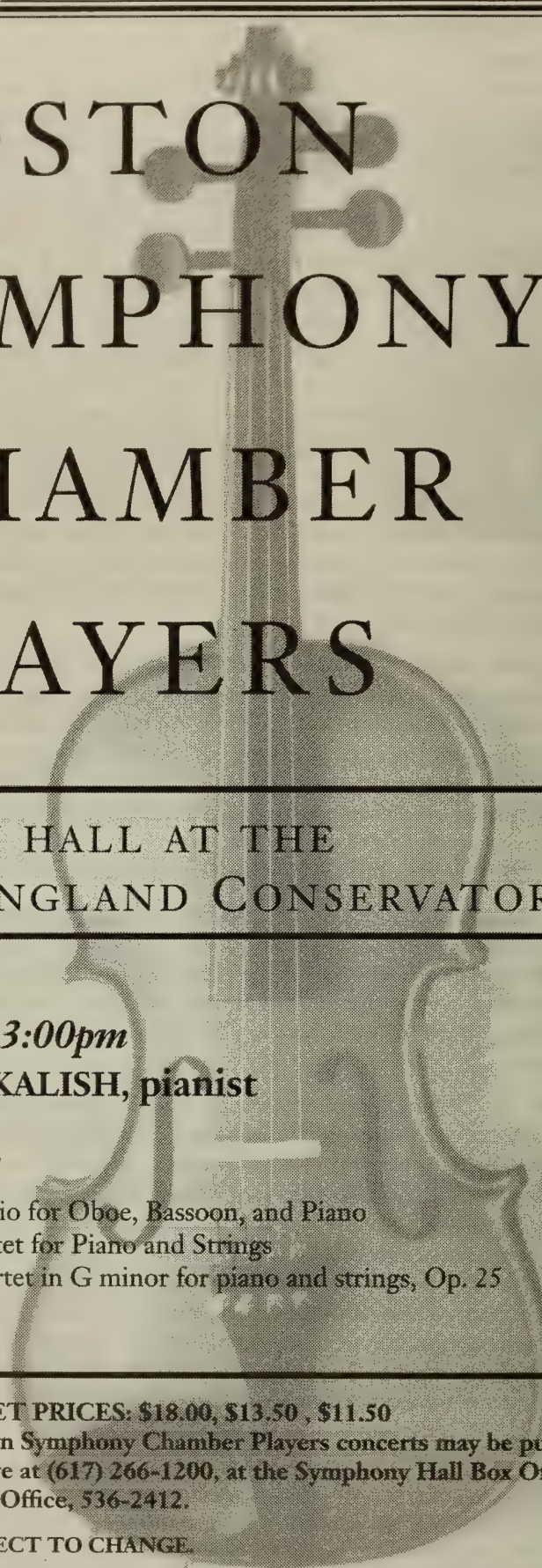
trumpets in pairs, three trombones, timpani, celesta, and strings. This is a Schubertian orchestra with the exception of the celesta, an instrument that did not exist in Schubert's day and is used here for a special purpose.

Schubert left far more music unfinished than the famous Symphony in B minor (which, at least in an artistic sense, can be regarded as quite wonderfully "finished," even if it lacks two of the normal movements). During his short lifetime, Schubert's musical language and technique grew dramatically—perhaps more than any other composer's in a comparable span of time. His earliest symphonies are epigones of Haydn and Mozart. Some of the sketches for a symphony that he was working on shortly before his death already seem to anticipate the sensibility and even the sound of Mahler, who wasn't born until Schubert had been in the grave for thirty-two years.

Often enough we can be confident that Schubert's unfinished works—some left in early sketches, others after working out quite a substantial amount in full detail—represent artistic decisions, the composer's realization that the work was simply not turning out as he hoped it would. Far better, he evidently felt, to cut his losses quickly and start something new than to spend too much time trying to fix something that simply didn't satisfy him.

But in the case of the "Tenth Symphony,"* we can be equally sure that it was only the intervention of a tragically early death that prevented the creation of what would have been an astonishing achievement—a work that might well have changed the course of romantic music. In the last couple of decades, Schubert research has grown in depth and range. Among other developments has come a growing interest in the many sketches and fragments that Schubert left behind, both as an indication of what might have been and as a way of understanding what he considered worth keeping and what could be thrown away. There have been attempts to "finish" many of Schubert's incomplete works; several hands have been so rash as to "complete" the *Unfinished* Symphony, and some have tried to write the "last symphony" that Schubert didn't live to finish. (One version, by Brian Newbould, has even been recorded.)

*The numbering of Schubert's later symphonies is hedged about with difficulties and ambiguities. Not least of these is the question of whether to call the *Great C* major symphony "No. 7" or "No. 9"—and if the latter, then what is "No. 7"? In recent years, the practice in this publication has been to omit ordinal numbers entirely for the Schubert symphonies after the Sixth and to use only the numbering of the Deutsch catalogue of Schubert's works. For the present discussion, though, it is convenient to use the locution "Tenth Symphony" as a shorthand for the work left incomplete at Schubert's death.



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Luciano Berio, who has shown a passionate lifelong interest in music of all kinds—his output includes transcriptions of music by Monteverdi, Kurt Weill, Lennon and McCartney, Falla, Brahms, and Mahler, as well as a recomposition of music by Boccherini—takes a different path with the same material, as he explains in the introduction to the published score:

During the last few weeks of his life, Franz Schubert created many sketches in preparation for a Tenth Symphony in D major (D.936A). These sketches are fairly complex and of great beauty; they add a further indication to the new paths that were taking Schubert away from Beethoven's influence. *Rendering* with its dual authorship is intended as a restoration of these sketches, it is not a completion or a reconstruction. This restoration is made along the lines of the modern reconstruction of frescoes that aims at reviving the old colors without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (for instance as in the case of Giotto in Assisi).

As it can be seen,* the sketches left by Schubert almost in a pianistic form bear occasional instrumental indications, but are at times almost written in shorthand and had to be completed above all in the internal and bass parts. The orchestration

*The published score of *Rendering* reproduces Schubert's sketches directly underneath Berio's arrangement, so that those interested may make a bar-by-bar comparison. —S.L.

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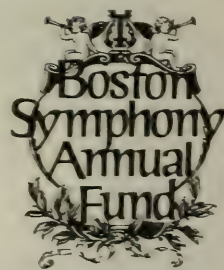
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follows that of the "Unfinished," and while the obvious Schubert color has been preserved there are brief episodes in the musical development which seem to lean towards Mendelssohn and the orchestration naturally reflects this. Furthermore the expressive climate of the second movement is stunning; it seems inhabited by Mahler's spirit.

In the empty places between one sketch and the next there is a kind of connective tissue which is constantly different and changing, always "pianissimo" and "distant," intermingled with reminiscences of late Schubert (the Piano Sonata in B-flat, the Piano Trio in B-flat, etc.) and crossed by polyphonic textures based on fragments of the same sketches. This musical "cement" comments on the discontinuities and gaps that exist between one sketch and another and is always announced by the sound of a celesta, and must be performed "quasi senza suono" and without expression.


During his last days Schubert took lessons in counterpoint, manuscript paper was expensive, and it was perhaps for this reason that amongst the sketches for the Tenth Symphony there is a brief and elementary counterpoint exercise (a canon in contrary motion). This too has been orchestrated and integrated into the Andante.

The final Allegro is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a Scherzo and a Finale. This ambiguity (which Schubert would have solved or exasperated in some new way) was of particular interest and the "cement-work" here aims amongst other things at making that ambiguity structurally expressive.

—Luciano Berio

Thus, rather than trying to conceal the gaps (as Newbould did in creating his own "faux-Schubert" for the missing spaces), Berio has instead filled the corresponding space with music of a more modern sensibility—his own—signaled every time by the entrance of the celesta, to lift us out of the early nineteenth century and clearly into our own time, like the "plaster" that fills the spaces where the fresco has fallen away. The result is a fascinating mixture of old and new or—in the words that Lukas Foss, another composer who occasionally rethinks older compositions, likes to use in this context—a "handshake across the centuries."

—S.L.



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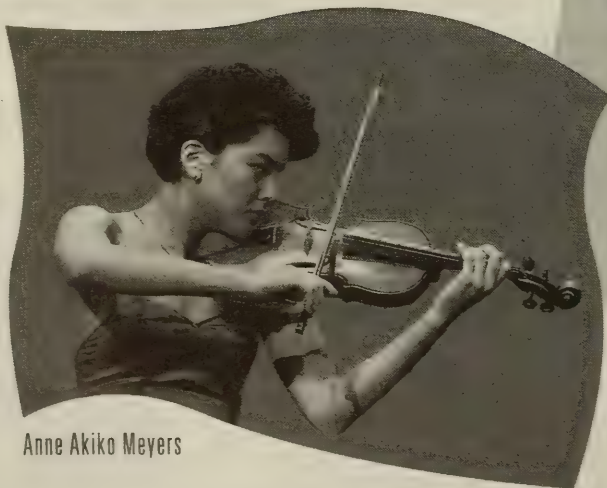
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Until recently, the fullest studies of Maderna have been available only in Italian, including Massimo Mila's *Maderna musicista europeo* ("Maderna, European musician"), published in Turin in 1976. Now there is a book, *Bruno Maderna*, published in England by Raymond Fearn, who wrote the article on the composer in The New Grove Dictionary of Opera. *Serenata per un satellite* has apparently not been recorded; it is not, in any case, listed in the current catalogues.

David Osmond-Smith's *Berio* (Oxford paperback) is a superb introduction to the music of Luciano Berio in the Oxford Studies of Composers series. The composer himself speaks in two meaty and informative interviews, one for an Italian and one for a Hungarian publication; both have been collected, edited, and translated by David Osmond-Smith in *Luciano Berio: Two Interviews with Rossana Dalmonte and Bálint Varga* (Marion Boyar paperback). Other good introductions include G.W. Flynn's "Listening to Berio's Music" in the 1975 *Musical Quarterly*, Claudio Annibaldi's article on Berio in The New Grove, and the relevant sections of Paul Griffiths' *Modern Music: The Avant Garde Since 1945* (Braziller paperback). Concerto II (*Echoing Curves*) has not yet been recorded, but its predecessor and central source, *Points on a Curve to Find*, has been recorded by Pierre Boulez with the Ensemble InterContemporain on a Sony Classical CD (coupled with *Chemins II*, *Chemins IV*, *Corale*, and *Il ritorno degli snovidenia*). It was formerly available with the original soloist, Anthony di Bonaventura, on LP, but that version has evidently not been reissued on compact disc (RCA, coupled with *Linea* and *Concertino*). The Schubert-Berio *Rendering* has not been recorded, but Brian Newbould's version of the "Tenth Symphony" is available in the complete set of Schubert symphonies recorded by Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips, six CDs).

—S.L.



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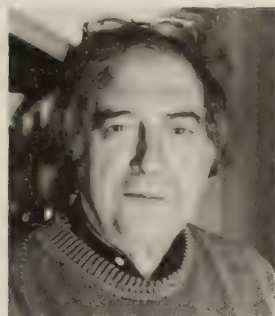
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Luciano Berio



Luciano Berio studied music first with his father and then at the Milan Conservatory with G. Paribeni and G.F. Ghedini. In 1954 he founded and directed, together with Bruno Maderna, the "Studio di Fonologia Musicale" for electronic music at Italian Radio in Milan. Mr. Berio has taught at the Darmstadt and Dartington summer courses, at Mills College in California, at Harvard University, and from 1965 to 1972 at the Juilliard School of Music in New York. From 1973 to 1980 he headed the electro-acoustic department of IRCAM in Paris. In 1960 and 1982 he was composer-in-residence at the Tanglewood Music Center; he had previously come to Tanglewood, as winner of a Kous-

sevitzky Foundation scholarship, in 1952, to study with Luigi Dallapiccolo. He is the 1993-94 Charles Eliot Norton Professor of Poetics at Harvard University, his predecessors in that position having included Aaron Copland, Leonard Bernstein, Roger Sessions, and John Cage. Mr. Berio has conducted the most important orchestras in Europe and America. He is a member of the American Academy of Arts and Letters, of London's Royal Academy, of the Accademia dei Lincei, and of the Akademie der Künste. He has been awarded an honorary degree from the City University of London in 1981, the Siemens Prize in 1989, and the Wolf Foundation Prize of Jerusalem in 1991. Mr. Berio's compositional output reflects his exploration of the human voice, the symphony orchestra, music theater, the virtuosity of solo instruments, and the digital processing of sound in real time. Has also transcribed and adapted works by composers ranging from Monteverdi to Mahler. Many of his works have been recorded by RCA, Sony Classical, Deutsche Grammophon, CBS, Harmonia Mundi, Nonesuch, and Denon. Mr. Berio has worked in close contact with some of Italy's greatest literary minds, including Italo Calvino (who wrote the text for two of his stage works), Edoardo Sanguineti, and Umberto Eco. A selection of his essays is due to be published in Italy and France. Mr. Berio's only previous appearance conducting the Boston Symphony Orchestra took place at Tanglewood in 1982.

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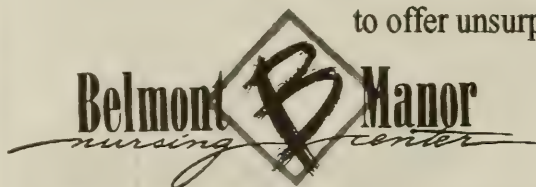
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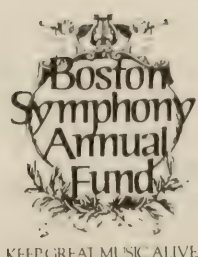
Andrea Lucchesini's international career was launched when he won the prestigious 1983 Dino Ciani Piano Competition in Milan when he was seventeen. Four days later he appeared in a sold-out recital at La Scala in Milan, followed by recitals in twenty-five major European cities, including Paris, Rome, Frankfurt, Amsterdam, and Berlin. He was immediately signed to an exclusive recording contract with EMI/Angel and has since appeared in recital and with orchestra throughout the United States and Japan, and in virtually every major city in Europe. Making his Boston Symphony debut with these concerts, Mr. Lucchesini appeared earlier this season in a recital at the Ambassador

Foundation in Pasadena, with Daniele Gatti and the National Symphony, and in his debut appearances with the San Francisco Symphony. Last season he toured the west coast with the Vancouver Symphony. Following his London debut with the London Philharmonic he returned to that city at the invitation of Luciano Berio to introduce Berio's Piano Concerto with the BBC Symphony at the London Proms. In past seasons, he has also appeared with the Los Angeles Philharmonic under Edo de Waart, the Buffalo Philharmonic and the Vienna Symphony under Semyon Bychkov, the Cincinnati Symphony under Jesús López-Cobos, and the Montreal Symphony under Charles Dutoit. His recital engagements in the United States have brought him to San Francisco, Toronto, Washington, D.C., Los Angeles, Seattle, and Chicago, among other cities. Mr. Lucchesini's first recording for Angel was an all-Liszt album; this was followed by recordings of Chopin and Beethoven. Born in Montecatini, near Florence, in 1965, Mr. Lucchesini began studying at the age of seven with Maria Tipo, remaining with her exclusively as his talent developed, and graduating with distinction from the Istituto Musicale Giuseppe Verdi in 1982.

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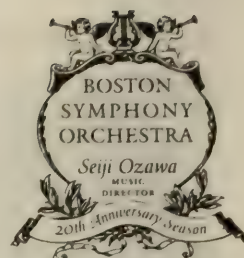


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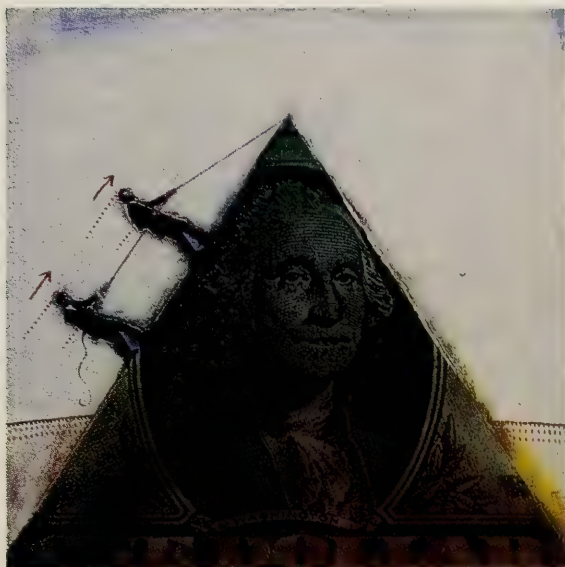
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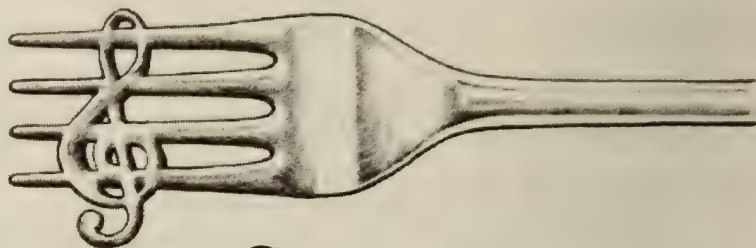
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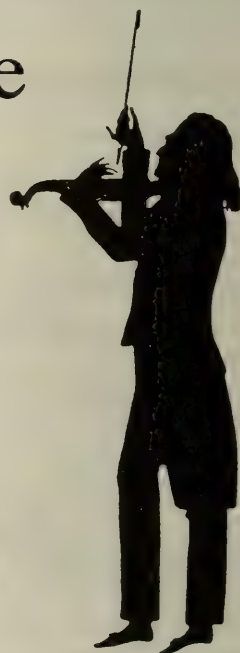
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Finale: Allegro molto

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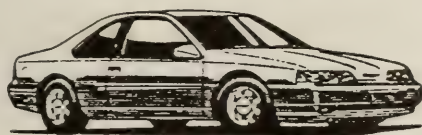
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Thursday 'A'—March 17, 8-10

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JAMES LEVINE conducting

STRAVINSKY *Petushka*

BEETHOVEN *Symphony No. 3, Eroica*

Wednesday, March 23, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:30 in Symphony Hall.

Thursday 'C'—March 24, 8-10:05

Friday 'A'—March 25, 1:30-3:35

Tuesday 'B'—March 29, 8-10:05

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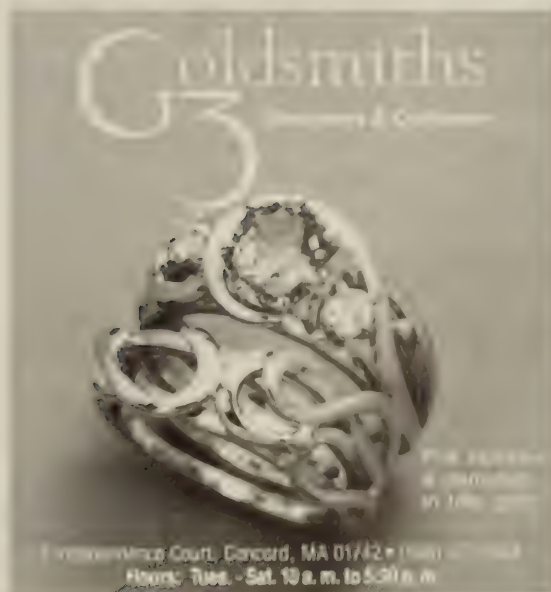
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SCHUBERT *Overture to Rosamunde*

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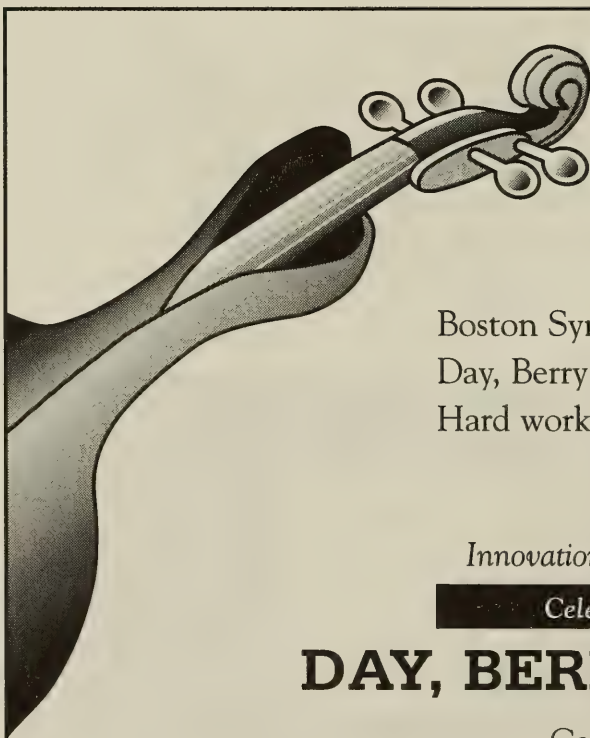
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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

Salute to Symphony 1994 Friday, March 18—Sunday, March 20

Salute to Symphony, the BSO's largest fundraiser and community outreach event, takes place this weekend, Friday, March 18, through Sunday, March 20. Sponsored by NYNEX, Salute to Symphony kicks off with a special BSO concert on WCVB-TV Channel 5 on Friday night from 7:30 to 9 p.m. Natalie Jacobson and Chet Curtis, along with Frank Avruch and Dixie Whatley, host this special event featuring the BSO led by Seiji Ozawa, John Williams, and Harry Ellis Dickson. Celebrating Seiji Ozawa's twentieth anniversary as music director of the BSO, the telecast will also pay tribute to Arthur Fiedler on the 100th anniversary of his birth.

Throughout the weekend, tune in to WCRB 102.5 FM to hear the very best of the BSO, including current and historical recordings, behind-the-scenes interviews, a simulcast of Friday night's televised concert, and a "live" Saturday-night broadcast featuring James Levine leading the BSO in Stravinsky's *Petrushka* and Beethoven's *Eroica* Symphony.

The annual Symphony Hall Open House, sponsored by NYNEX, is set for Saturday, March 19, from 11 a.m. to 4 p.m. One of the BSO's most popular events, this informal day of free musical activities will include performances by BSO and other Boston-based musicians, instrument demonstrations, performances on Symphony Hall's famous organ, and informal talks with musicians. Refreshments will be available throughout the day.

Your support at this time has never been more critical to the continuation of the BSO's goals—in Symphony Hall, in our schools, and throughout the Boston area. During Salute to Symphony Weekend, listen to the BSO on WCRB 102.5 FM, watch the orchestra on WCVB-TV Channel 5, and visit the BSO's home during the Symphony Hall Open House. And please support the BSO with a generous donation by calling 262-8700 (outside the Boston area call 1-800-394-5200). Your donation in any amount is sincerely appreciated.

Donors to Salute to Symphony 1994 may choose from a wide variety of incentive gifts, including T-shirts for children or adults, a custom-designed ceramic mug, a BSO or Pops CD autographed by Seiji Ozawa or John Williams, a place in a conducting class led by Mr. Ozawa, or an opportunity to conduct *The Stars and Stripes Forever!* at a Boston Pops concert.

The BSO management, staff, and orchestra would like to express their sincere thanks to NYNEX, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston community who dedicate so much of their time and effort to the success of this annual event.

Boston Symphony Chamber Players at Jordan Hall Sunday, March 27, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the final concert of their 1993-94 series at Jordan Hall at the New England Conservatory on Sunday, March 27, at 3 p.m. The program includes Poulenc's Trio for oboe, bassoon, and piano, Piston's Quintet for piano and strings, and Brahms's G minor piano quartet, Opus 25. Tickets at \$18, \$13.50, and \$11.50 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 26 is an exhibit celebrating "Youth Art Month." Sponsored by the Massachusetts Art Education Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. This will be followed by a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island (March 28-May 9), featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Cor-

LOOKING AHEAD...

**Roger Norrington Conducts the BSO
in Two 20th-Century Symphonies
March 23, 24, 25, and 29**

With his BSO program later this month, guest conductor Roger Norrington turns to music of the twentieth century, reminding BSO audiences once again that his skills as a conductor and interpreter extend well beyond the historically informed performances of classical and romantic repertory that have earned him his reputation on this side of the Atlantic. For this program Mr. Norrington has chosen two twentieth-century symphonies: the Symphony No. 2 of American composer Walter Piston (1894-1976) and, in its first BSO performances, the first symphony—*A Sea Symphony*—of British composer Ralph Vaughan Williams (1872-1958).



Born in Maine, Walter Piston graduated *summa cum laude* from Harvard University's music department in 1924 and later served on the faculty of that department for thirty-four years, until his retirement in 1960. His students included, among others, Leonard Bernstein, Elliott Carter, Irving Fine, Harold Shapero, Arthur Berger, and Daniel Pinkham. Even today, Piston's textbooks on theory, harmony, and counterpoint remain central to college-level music curricula in the United States. Completed in 1943 and premiered the following year by the National Symphony Orchestra, his award-winning Symphony No. 2 is an immediately appealing work that moves in the course of its three movements from a rich, plangent lyricism to a finale marked by a boisterous, rhythmically energized, recognizably American enthusiasm. Piston's Symphony No. 2 was last heard at BSO subscription concerts in the fall of 1970 under Michael Tilson Thomas, at which time it was preserved by Deutsche Grammophon in a fine recording recently reissued on compact disc. The work had only two series of BSO performances before that: in April 1944 under G. Wallace Woodworth, and in April 1955 under Charles Munch, who the following November would lead the world premiere of Piston's Symphony No. 6, composed for the BSO's seventy-fifth anniversary.



The composition of Vaughan Williams' nine symphonies spanned his creative lifetime; he made the final revisions to his last symphony in 1958, the year of his death. Vaughan Williams composed *A Sea Symphony*, his first effort in the genre, between 1903 and 1909; the final revisions date from 1923. Written for soprano, baritone, chorus, and orchestra, the hour-long work is in four movements that set texts by, and take inspiration from, Walt Whitman: I. A Song for all Seas, all Ships; II. On the Beach at Night alone; III. The Waves; IV. The Explorer. Even as the music depicts the sea's changing moods, Whitman's words ultimately suggest an analogy between a voyage on the sea and the voyage of a soul through life. *A Sea Symphony* is regarded as the work in which Vaughan Williams, then in his thirties, began to find his true identity as a composer, in music that offers, as Michael Kennedy has put it, a "mixture of the exuberant and the visionary"—a mixture that would characterize so much of the composer's music from that time forward. But this is an early work. Steeped in the traditions of the great British choral festivals, and with more than a passing nod to Elgar, Vaughan Williams' *A Sea Symphony* leans decidedly toward the exuberant.

Tickets for Roger Norrington's performances of Piston's Symphony No. 2 and Vaughan Williams' *A Sea Symphony*—with soloists Janice Watson and Kevin McMillan, and the Tanglewood Festival Chorus, John Oliver, conductor—on March 23, 24, 25, and 29 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

—M.M.

bat, Eric Dennard, Lyn Hayden, Wolf Kahn, Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow Simpson, and Robert Wilson. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, April 8, at 8 p.m. and Sunday, April 10, at 3 p.m. at Faneuil Hall, with an Open Rehearsal on Wednesday, April 6, at 7:30 p.m. BSO assistant principal cellist Martha Babcock is soloist in the Boston premiere of Dvořák's early Cello Concerto in A, as part of a program also including the overture to Mozart's *Così fan tutte* and his Symphony No. 41, *Jupiter*. Concert tickets are \$27, \$23, and \$15 (\$5 discount for students and seniors). Open Rehearsal tickets are \$9 (\$7 students and seniors). For more information, call (617) 426-2387.

The Boston Artists Ensemble performs Bartók's String Quartet No. 2, Opus 17, and Beethoven's String Quartet No. 15 in A minor, Opus 132, on Friday, April 8, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on Friday, April 22, at 8 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are BSO violinists Victor Romanul and Tatiana Dimitriades, BSO violist Burton Fine, and

BSO cellist Jonathan Miller, the ensemble's founder. Call (617) 527-8662 for ticket information, including senior and students discounts, and Peabody Museum member discounts.

Ronald Knudsen leads the Newton Symphony Orchestra in an evening of selections from the music of Gilbert and Sullivan for the orchestra's annual Benefit Pops Concert on Sunday, April 10, at 8:30 p.m. in the grand ballroom of the Newton Marriott Hotel, 2345 Commonwealth Avenue in Newton. The soloists will be from the Boston Academy of Music, Richard Conrad, artistic director; the costumed Savoyards of the BAM will sing selections from *Ruddigore*, *H.M.S. Pinafore*, and *The Yeomen of the Guard*; the master of ceremonies will be BSO musicologist and program annotator Steven Ledbetter. Tables for ten or twelve are available; for ticket information and reservations, call (617) 965-2555.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1992-93 season, these communities generously donated a total of \$6,800 to the orchestra: Cape Cod; North Hampton, New Hampshire; North Shore; Providence, Rhode Island; and Wellesley. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.



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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. His seventh European tour with the orchestra took place in De-

cember 1993. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."



Music Directorship endowed by
John Moors Cabot

**BOSTON SYMPHONY
ORCHESTRA
1993-94**



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair
Victor Romanul
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair,
fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
Dorothy O. and David B. Arnold, Jr.,
chair, fully funded in perpetuity
Alfred Schneider
Muriel C. Kasdon and
Marjorie C. Paley chair
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
Theodore W. and Evelyn Berenson
Family chair
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
‡Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke

*Participating in a system of rotated
seating

‡On sabbatical leave

Violas

Rebecca Young
Principal
Charles S. Dana chair

Assistant Principal
Anne Stoneman chair,
fully funded in perpetuity
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair
‡Martha Babcock
Assistant Principal
Vernon and Marion Alden chair
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
Richard C. and Ellen E. Paine chair,
fully funded in perpetuity
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and
Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair,
fully funded in perpetuity
Joseph Hearne
Leith Family chair,
fully funded in perpetuity
John Salkowski
Joseph and Jan Brett Hearne
chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Principal
Walter Piston chair

Assistant Principal
Marian Gray Lewis chair,
fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Beranek chair,
fully funded in perpetuity

Clarinets

Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
fully funded in perpetuity
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
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Principal
Willona Henderson Sinclair chair
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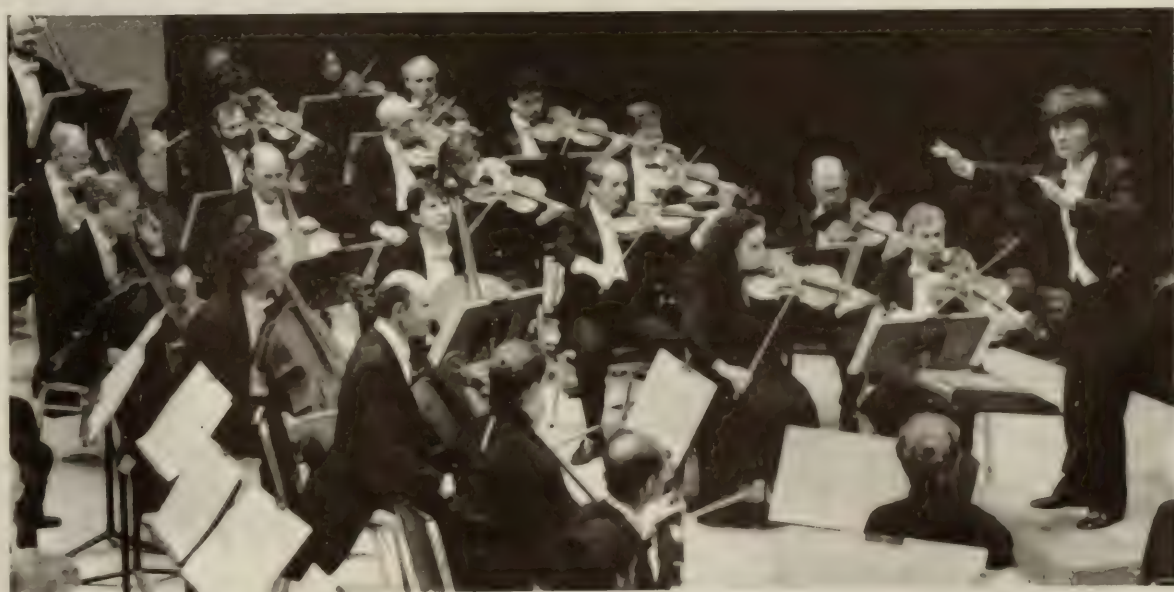
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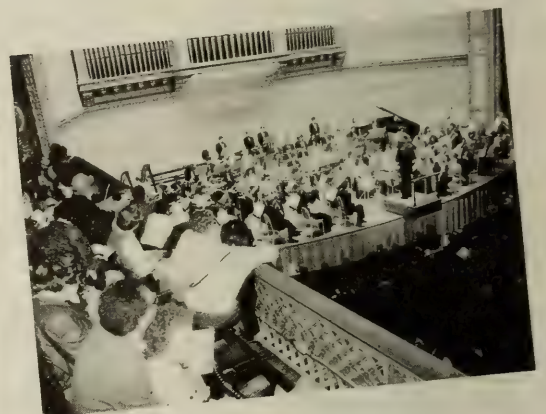
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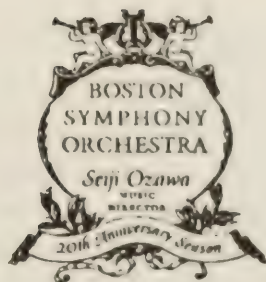
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Seiji Ozawa, Music Director

One Hundred and Thirteenth Season, 1993-94



Thursday, March 17, at 8

Friday, March 18, at 1:30

Saturday, March 19, at 8

Please note that **CHRISTOPH ESCHENBACH** will conduct these concerts in place of James Levine, who is recovering from unanticipated minor surgery. Also please note that instead of Stravinsky's *Petrushka*, the concert will begin with Mozart's Piano Concerto No. 19 in F, K.459, with Mr. Eschenbach as both soloist and conductor.

MOZART

Piano Concerto No. 19 in F, K.459

Allegro vivace

Allegretto

Allegro assai

CHRISTOPH ESCHENBACH

The program will conclude with Beethoven's Symphony No. 3, *Eroica*, as originally scheduled.

Christoph Eschenbach



Now in his sixth season as music director of the Houston Symphony Orchestra, Christoph Eschenbach was previously music and artistic director of the Tonhalle Orchestra of Zurich and principal guest conductor of the London Philharmonic. Mr. Eschenbach is a frequent guest with the major orchestras of Europe and North America, and at leading American summer festivals. At the 1993 Pacific Music Festival in Japan, where he and Michael Tilson Thomas serve as artistic directors, Mr. Eschenbach distinguished himself as conductor,

pianist, and teacher, appearing with the Festival Orchestra, the newly-formed Houston Symphony Chamber Players, and the Santa Cecilia Orchestra. Mr. Eschenbach's guest appearances this season include Houston Grand Opera, the Cleveland and Philadelphia orchestras, the National and San Francisco symphonies, the Orchestre de Paris, and the English Chamber Orchestra. This summer he conducts the opening two weeks of the Ravinia Festival and two concerts during the Boston Symphony Orchestra's closing weekend at Tanglewood. Mr. Eschenbach turned to conducting in 1972 after making his mark internationally as a pianist. He made his conducting debut in Hamburg that year, his North American conducting debut in 1975 with the San Francisco Symphony, and his debut conducting opera at the Hessian State Theater in Darmstadt in 1978. In 1990 the president of the Federal Republic of Germany awarded him the Order of Merit for his outstanding achievements as pianist and conductor. In 1993 he received the Leonard Bernstein Award presented annually by the Pacific Music Festival (founded by Leonard Bernstein) to a musician who carries on Mr. Bernstein's legacy. Mr. Eschenbach made his BSO debut as concerto soloist at Tanglewood in 1969 and his conducting debut with the orchestra in 1978, also at Tanglewood. He has since appeared regularly with the BSO in both capacities, most recently as conductor and soloist at Tanglewood last summer.

Week 19

Wolfgang Amadè Mozart
Piano Concerto No. 19 in F, K.459

Johannes Chrysostomus Wolfgang Gottlieb Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the F major concerto on December 11, 1784. No precise date is known for a first performance, but he very likely intended the solo part for himself. The Boston Symphony Orchestra first played this concerto with soloist Rudolf Serkin under Erich Leinsdorf's direction, at Tanglewood in July 1963 and then at Symphony Hall in February 1964. The orchestra has also played it with Christoph Eschenbach (Kenneth Schermerhorn conducting), Alicia de Larrocha (Neville Marriner), Gilbert Kalish (the most recent subscription performances, in January and February 1986 under Seiji Ozawa), and Horacio Gutiérrez (the most recent Tanglewood performance, in August 1986 under Gunther Herbig). In addition to the solo piano, the score calls for one flute, two each of oboes, bassoons, and horns, and the usual strings.

The F major concerto is the last of six works Mozart composed in the incredibly fruitful year of 1784, which was—in purely financial terms—the most successful year he ever enjoyed. Audiences clamored to hear him play; Mozart noted in a letter to his father that he had given nineteen concerts in the month of March alone, including performances in private houses as well as his own “academies” (i.e., concerts in his own behalf). He composed four concertos—K.449, 450, 451, and 453—between the beginning of February and mid-April, and then two more later in the year: K.456 in B-flat was completed at the end of September and the present F major concerto, K.459, on December 11.

We have no specific evidence of a performance for which K.459 might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, it is possible—judging from the completion date—that he may have planned the work in connection with his initiation into the Masonic lodge “zur Wohltätigkeit” (“Beneficence”) in Vienna. We do know that he played the concerto in Frankfurt on October 15, 1790, in a concert that was part of the festivities accompanying the coronation of Leopold II—a program that also included the D major concerto, K.537, now known as the *Coronation Concerto* because of that event.

In the last four of his piano concertos dating from 1784 Mozart uses a seemingly stereotypical march rhythm that forms the basis for the main theme of each work's first movement; it seems almost as if he is determined to show what can still be done with the most hackneyed idea possible. And indeed he does! Each of the movements built on this rhythm has an entirely different expressive quality, K.459 being positively the most buoyant, the most lighthearted, and imbued with the quality of dance. The cadenza is Mozart's own.

Allegretto is a rather unusual tempo for a slow movement, somewhat faster than expected. There are scarcely-plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas. The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure. Mozart at one point teases us with what sounds like the beginning of a fugue, a “scholarly” genre normally out of place in a piano concerto unless a genius like Mozart makes it a jovial (yet “serious”) foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners—only just touched by the poignancy in the slow movement—that climaxes his concerto year of 1784.

—Steven Ledbetter

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Thirteenth Season, 1993-94



Thursday, March 17, at 8

Friday, March 18, at 1:30

Saturday, March 19, at 8

JAMES LEVINE conducting

STRAVINSKY

Petrushka, Burlesque in four scenes
(revised version of 1947)

The Shrove-Tide Fair

Petrushka's Room

The Moor's Room

The Shrove-Tide Fair (towards evening)

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Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio

Marcia funebre. Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

The evening concerts will end about 9:55 and the afternoon concert about 3:25.

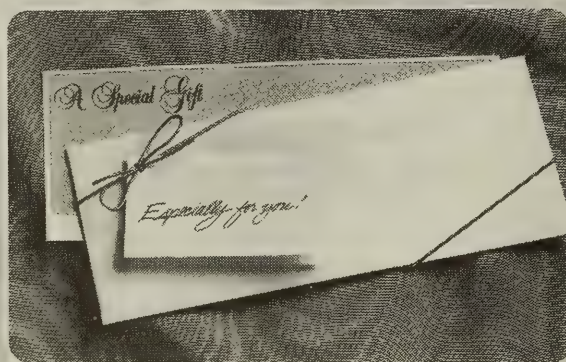
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Igor Stravinsky

Petrushka, Burlesque in four scenes (1947 version)



*Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed *Petrushka* at Lausanne and Clarens, Switzerland, at Beaulieu, in the south of France, and in Rome, between August 1910 and May 26, 1911. The first performance was given by Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on June 13, 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scènes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as *Petrushka*, Tamara Karsavina as the *Ballerina*, Alexander Orlov*

*as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on March 1, 1914, at the Casino di Paris, with Alfredo Casella playing the piano solo. *Petrushka* came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York, on January 24, 1916, Ernest Ansermet conducting and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. The same cast gave the work at the Boston Opera House on February 4, 1916.*

*The first hearing of any of the *Petrushka* music at a Boston Symphony concert was on November 26, 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. In later years, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites put together in various ways from the full score. Leonard Bernstein was the first conductor to give the complete 1911 score at a Boston Symphony concert; that was in January 1948. Pierre Monteux, Erich Leinsdorf, Sarah Caldwell, and Charles Dutoit have all led BSO performances of the 1911 version; Bernard Haitink was conductor at the most recent performances, in March 1990. In 1946, Stravinsky reorchestrated *Petrushka*, the new edition being generally identified by the date of its publication as "the 1947 version." In February 1946 the composer conducted a hybrid suite at a pair of Boston Symphony concerts, playing the first tableau in the revised version, just finished, and the fourth in the 1911 version. Since then, Eleazar de Carvalho, Jorge Mester, Seiji Ozawa, Alain Lombard, Michael Tilson Thomas, Sergiu Comissiona, Klaus Tennstedt, and Simon Rattle have led the BSO in the 1947 *Petrushka*. Tennstedt's was the most recent Tanglewood performance of this version in 1982, and Simon Rattle's the most recent subscription performances, in March 1987.*

The score for the 1947 version calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbal, bass drum, tambourine, side drum, tam-tam, xylophone, celesta, harp, piano, and strings.

*In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere), and he had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed*

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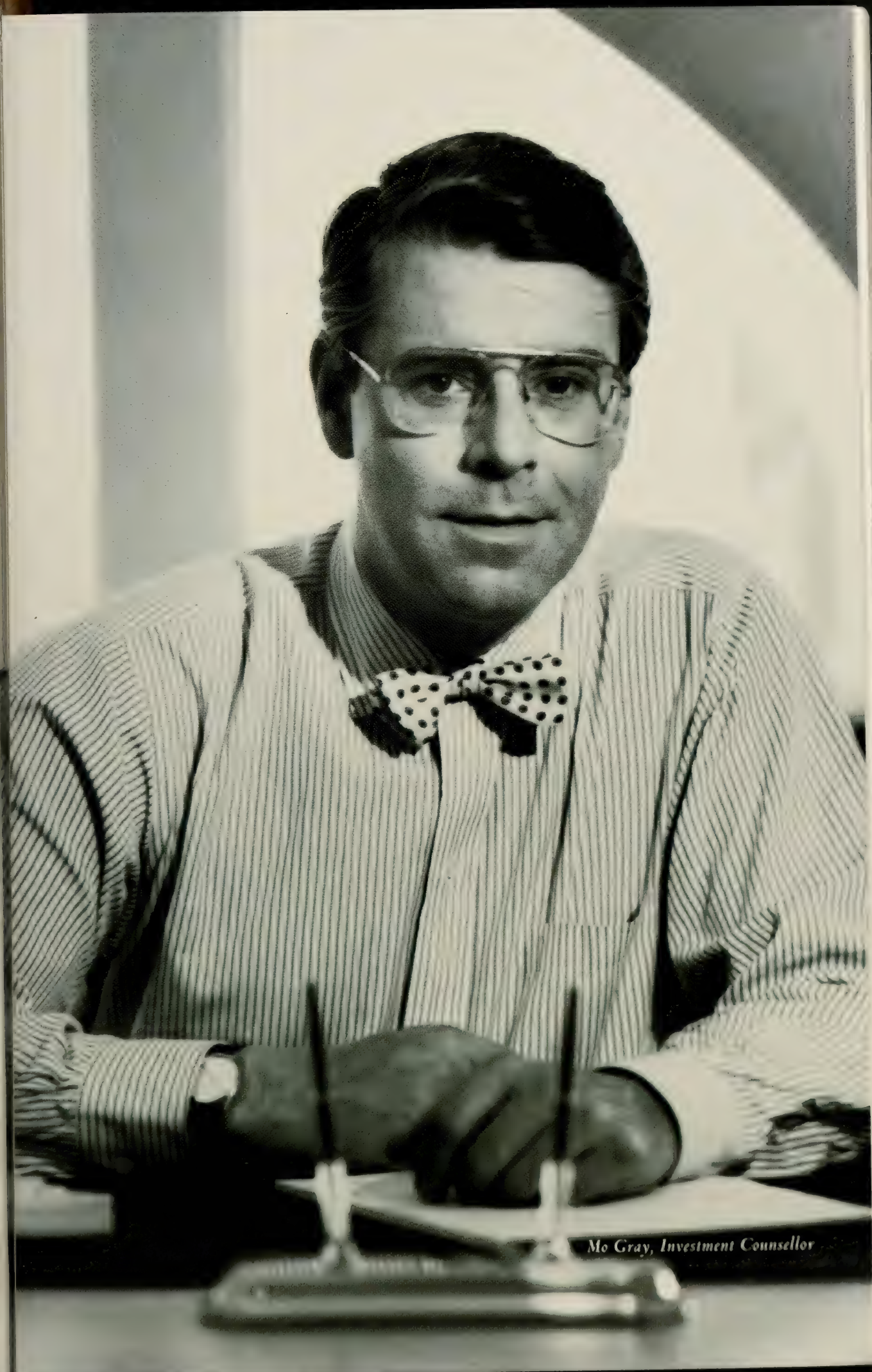


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scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and rhythmic energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet.

He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a



A drawing by Alexandre Benois of Stravinsky at work on "*Petrushka*," April 1911

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whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested . . . I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" *Petrushka*, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Just a month after the opening night, M.D. Calvocoressi, an early champion of Stravinsky, published an evaluation of the work so perceptive that the passage of seventy-five years gives no cause to quibble:

Very refined yet bold even to the smallest detail, the music of *Petrushka* is at the same time quite muscular, of a remarkable sureness of line, of an intensity, of matchless color. There is nothing tentative, nothing unnecessary, nothing forced in the



Nijinsky as photographed by Stravinsky in March 1911

humor or emotion; in short, it is a masterful work and a delightful one.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. One of the most perceptive reviews was a response to the first Boston performances in February 1911. H.T. Parker wrote in the *Transcript* of the "imagination in resources and in the application of them that makes Stravinsky such a master of rhythms and timbres as music even in this fortunate day hardly knows." Comparing *Petrushka* to *Firebird* (which he had evidently seen in Europe, since it had not yet been performed in America), Parker noted,

In both he can write music that is marvellous lucid, direct, and economical in the chosen tonal speech; music that may sound thin to ears long accustomed to a lush, harmonic, and instrumental procedure, but that in very thinness has a new intensity and precision of voice.

Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting, even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening



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measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the “public” world of the fairground and the “private” world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener’s mind’s eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the “public” and “private” worlds—or should one say “reality” and “fantasy”?—become entangled with one another.

The “plot” as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling

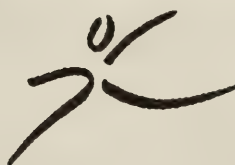
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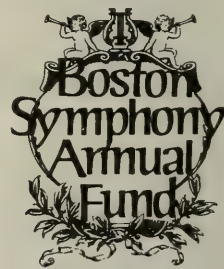
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on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

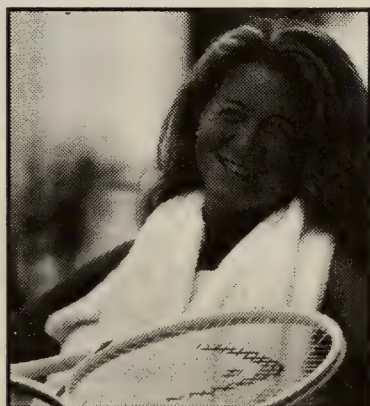
The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He tries to fall in love with the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

One aspect of *Petrushka* that we all but totally overlook today (it was much more apparent to a Russian audience in 1911) is its richness of musical quotation of extremely familiar melodies. As Simon Karlinsky has noted in a recent study, the street dancers, the coachmen, and the nursemaids are accompanied by tunes as familiar to

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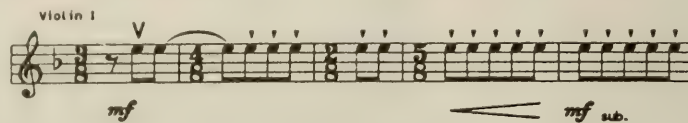
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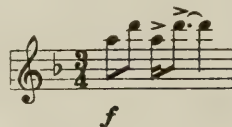
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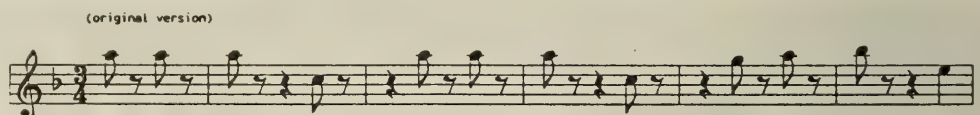
any Russian child as "Home on the Range," "Three Blind Mice," and "When Irish Eyes Are Smiling" are to us. And within this glorious musical hodgepodge, Stravinsky embeds the traditions of the Russian folk-fair and even older elements from the pre-literate Russian theater into his music. Karlinsky points out that the important figure of the carnival barker is presented several times through repeated eighth-note figures in irregular 5/8 and 7/8 rhythms that exactly capture the chanted, improvisatory "spiel" with which he tried to lure customers into the sideshows.



The flute figure heard in the very first measure (and frequently elsewhere) has been identified as the street cry of the coal vendor, who shouts "Uglei! uglei!" ("Here is charcoal!") to the populace.



The score is filled with quotations from Russian folk music and other sources, including the waltzes of the popular Viennese composer Joseph Lanner, which were brand new at the date of the ballet's action:



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There are even rather subtle jokes, as for example the music that accompanies the first group of revelers after the curtain rises:



This has been identified as a Belorussian Easter carol, and it is played to accompany a tipsy group of merrymakers. The tradition of singing such carols was foreign to St. Petersburg, though common in Belorussia, near the Polish border, where this particular melody would be sung on the Monday following Easter. Evidently the tipsy merry-makers are out-of-town visitors who are so far gone in merriment that they have even lost track of the fact that Easter is still some weeks away!

Such varied musical elements, allied with the colorful scenery and the danced story, show that Stravinsky and his collaborators were interested in creating a *Gesamtkunstwerk* ("total artwork"), yet we encounter the score most often today in the concert hall, where the effect is almost totally musical. Here, too, *Petrushka* is fascinating.

The first and last tableaux, which take place in the "real" world of the fair, have little in the way of storytelling; instead they rely on multiplicity of incident to suggest the throngs and the surge of life. The orchestra is full and busy, enlivened by various layers of frenzied activity. The central tableaux differ strikingly in musical character. The orchestra often plays in smaller units, the music is more disjunct, and there is a marked avoidance of the folk material that fills the "public" sections of the score. Even the scale on which Stravinsky builds his melodies and harmonies is different. Here he exploits what theorists call the "octatonic" scale, a pattern especially favored by Stravinsky; it is a series of eight pitches alternating half-steps and whole-steps within the octave. Even without the visual element, the shape and character of the story are projected in Stravinsky's score.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when *Petrushka* is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. While the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes, in an appendix to the first volume of Stravinsky correspondence that he edited, that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

—Steven Ledbetter

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Ludwig van Beethoven

Symphony No. 3 in E-flat, Opus 55, *Eroica*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the *Eroica* between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on April 7, 1805. The theme of the slow movement was published under the title "Judgment Hymn" in an issue of "The Euterpiad" (Boston, 1820-22), but the earliest performance in this country came later. Though the *Eroica* was evidently performed in the United States in an arrangement for septet as early as 1828, the

first American performance with full orchestra came in the inaugural season of the Philharmonic Society in New York, on February 18, 1843, under the direction of Ureli Corelli Hill. Boston first heard the symphony on May 5, 1849, with George J. Webb conducting the Musical Fund Society in Tremont Temple. Georg Henschel led the first Boston Symphony performances in November 1881 on the fifth program of the orchestra's inaugural season. It has since been performed at Boston Symphony concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Klaus Tennstedt, Christoph Eschenbach, Edo de Waart, Kurt Masur, Leonard Bernstein, Michael Tilson Thomas, Seiji Ozawa (who led the most recent subscription performances in October 1991), and Marek Janowski (who led the most recent Tanglewood performance in August 1993). The score calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now, he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over

many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony "*Bonaparte*" but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as "*Sinfonia eroica*" ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "*Sinfonia Grande Intitulata Bona-*



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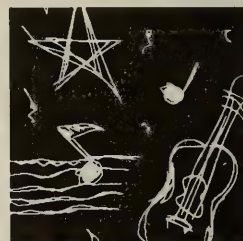
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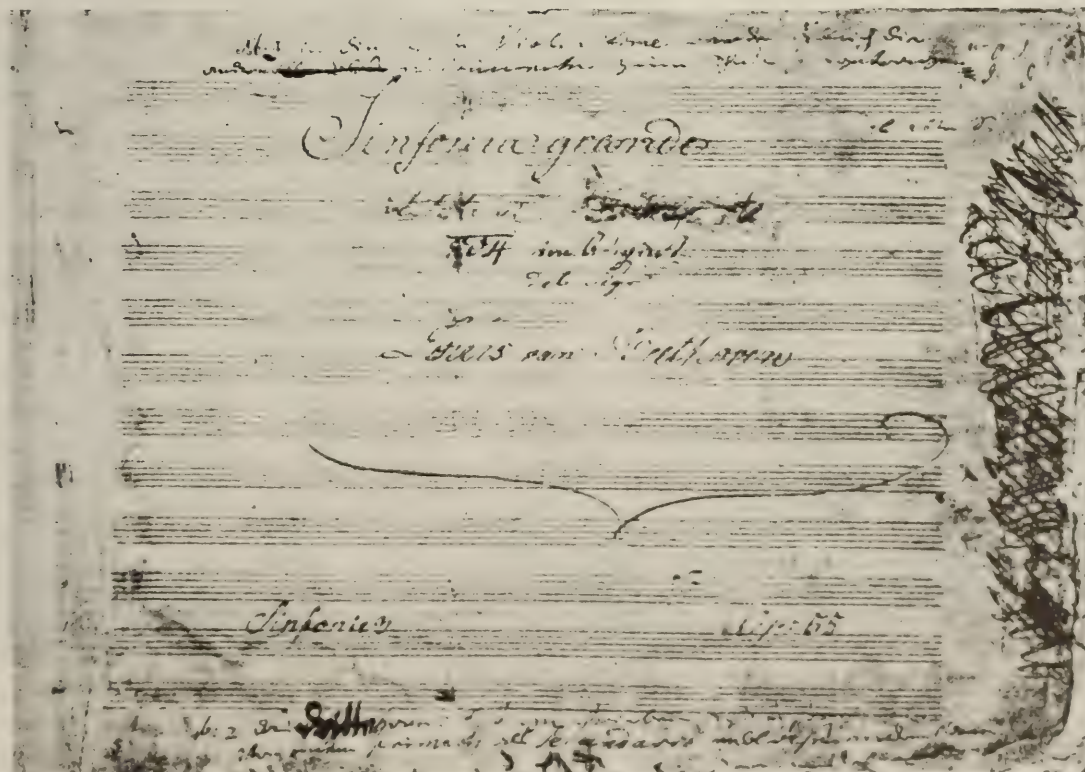
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parte,” but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words “*Geschrieben auf Bonaparte*” (“written on Bonaparte”) in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives*, “a new grand symphony” (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57). At that time Beethoven noted to the publisher, “The title of the symphony is really *Bonaparte*.”

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven’s recent biographer, Maynard Solomon, sees the symphony as Beethoven’s rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

There was another “fatal imperfection” that played an increasing role in Beethoven’s consciousness (and perhaps therefore in the character of his music) in these years: the physical infirmity of deafness, of which the composer had been gradually becoming aware for some time. He wrote to two of his close friends in the summer of 1801 and revealed to them the awful secret that the one sense he prized more than any other was gradually weakening, despite the efforts of doctors to do something about it. Then, late in that year or early in the next, he was walking in the woods near Heiligenstadt with Ferdinand Ries, who pointed out a shepherd playing a homemade flute. Beethoven, realizing that he had not heard anything at all, became very upset. (Were they to take that same walk today, Ries might not hear the shepherd’s pipe either, since it would most likely be drowned in traffic noises; Heiligenstadt is no longer a quiet country



Title page from a copyist's manuscript of Beethoven's Third Symphony; the words “intitolata Bonaparte” are crossed out.

retreat but is within the city limits of Vienna.) Although Beethoven was sometimes merry enough in this period, he suffered from wide emotional swings and on at least one occasion contemplated suicide. In October 1802 he wrote a lengthy personal statement (which he then retained privately until his death a quarter of a century later) now known as the Heiligenstadt Testament; here he placed full responsibility for his apparent misanthropy and willfulness on the increasing awareness of his infirmity (though this was a little disingenuous considering the stories of his moods and stubbornness even from childhood).

Despite the fact that Beethoven's deafness came on more slowly than is often believed (even as late as the 1820s visitors could occasionally make themselves understood by shouting into an ear trumpet), the simple fact of its approach was personally devastating even when his hearing was still good enough to allow him to take part in musical performances; the progressive deterioration meant that it was only a matter of time before such performances would no longer be possible. Beethoven's response to this dark night of the soul was to turn to creation; in fact he began an extraordinarily fertile period, a time in which he turned out most of the works that have generated the popular view of the composer wresting control of his fate from a malign universe. (Maynard Solomon refers to this period as the "heroic decade.") And the first of these

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new and overpowering works was the Third Symphony.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. This is most strikingly observed in the very first theme:



The tenth note—a C-sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, “Perhaps *this* is its true meaning.” Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the disturbing C-sharp. Of course a great deal more happens in that monumental first movement aside from the issue of E-flat and C-sharp. Beethoven’s control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of the power inherent in the music of silence. Beethoven’s comment upon hearing of the death of Napoleon in 1821 is well known: “I have already written the music for that catastrophe.” He seems in the end to have admired, on the whole, the meteoric figure who, over the years, inspired such violently contrasting reactions.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio. The third horn was something of a problem, it seems, since Beethoven found it necessary to add a special note to the score about it. Conventional practice was to play (and write for) horns in pairs, with the first horn having a higher part and the second a much lower part (both parts being assigned to specialists in the given range). Perhaps to assure potential performers that the presence of the third horn part was not an undue burden, Beethoven noted that the part could be played by *either* a first or second hornist, i.e., it was not necessary to hire the



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The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, may seem perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, loses nothing in the way of rousing excitement, no matter how many times we hear it.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

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Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most convenient brief survey of Stravinsky's life and works is White's Stravinsky article in *The New Grove* (with a work-list by Jeremy Noble); this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The short volume by Francis Routh in the Master Musicians series is informative (Littlefield paperback), though it suffers from the standardized format of the series, which deals with the works by genre in individual chapters—less useful in this case, since Stravinsky's development often involved work on several different types of music in close proximity. The large-scale (and large-format) volume *Stravinsky in Pictures and Documents* (Simon and Schuster) by Vera Stravinsky and Robert Craft is indispensable, incomplete, undigested, and fascinating—a cornucopia of material, confusingly organized, but with a wealth of detail about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters edited by Robert Craft (Knopf). They tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Craft has edited two further volumes that are essentially coffee-table books, full of photographs and reminiscence, but they are by no means devoid of interest, particularly for the many reproductions of Stravinsky manuscripts (sometimes, in the case of short works, a complete facsimile). *Igor and Vera Stravinsky* is the more personal of the volumes, tracing the loving fifty-year relationship of the composer with the woman who became his second wife, and illustrating his social surroundings. A recent and most welcome addition to the Stravinsky literature is Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), which provides a splendid, clear discussion of the music in minimally technical terms, with extensive treatment of the major masterpieces. *A Stravinsky Scrapbook, 1940-1971* deals with the professional aspects of the composer's American years. Boris Asaf'yev's *A Book about Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929, but only recently translated into English by Richard F. French and published in this country (UMI Research Press), is a valuable view of his early work from the vantage point of mid-career. Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of the works up to the instrumental compositions of the mid-1920s, to which is appended a short



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added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Especially relevant to *Petrushka* are *Stravinsky in the Theatre*, edited by Minna Ledermann (Da Capo paperback), Richard Buckle's *Nijinsky* (Simon and Schuster), and Prince Peter Lieven's *The Birth of the Ballets-Russes* (Dover paperback). There is a Norton Critical Score of the 1911 *Petrushka*, with supplementary material chosen and in part written by Charles Hamm (available in paperback). *Confronting Stravinsky*, edited by Jann Pasler (California), a volume of essays from a centennial conference in 1982, offers some very enlightening material, including Simon Karlinsky's essay, "Igor Stravinsky and Russian Pre-Literate Theater" and Jann Pasler's essay on music and spectacle in *Petrushka* and *Le Sacre*. *The Music of Igor Stravinsky* by Pieter C. van den Toorn (Yale), a highly technical analytical study, aims to explain the consistency of Stravinsky's music over a career that saw drastic apparent changes in style. It devotes two extensive and informative chapters to *Petrushka*.

Stravinsky himself recorded both the original version of *Petrushka* and the 1947 revision, but the only one of these currently available is the original, with the Columbia Symphony (CBS compact disc, coupled with *The Rite of Spring*). The recordings by Pierre Monteux and the Boston Symphony Orchestra of *Petrushka* and *The Rite of Spring*—of which Monteux led the world premieres—have been reissued on CD as well (RCA). The listings in the Schwann catalogue do not always specify which version has been recorded, and it is sometimes hard to find out without actually having the record on hand. I can particularly recommend the superb recording of the original 1911 version by Claudio Abbado with the London Symphony Orchestra (DG, coupled with the Mussorgsky-Ravel *Pictures at an Exhibition*) as well as the older (non-digital) recording by Charles Mackerras and the same orchestra (Vanguard, also coupled with the Mussorgsky). For the 1947 version, Colin Davis's reading with the Concertgebouw is bright and energetic (Philips, coupled with *Le Sacre*).

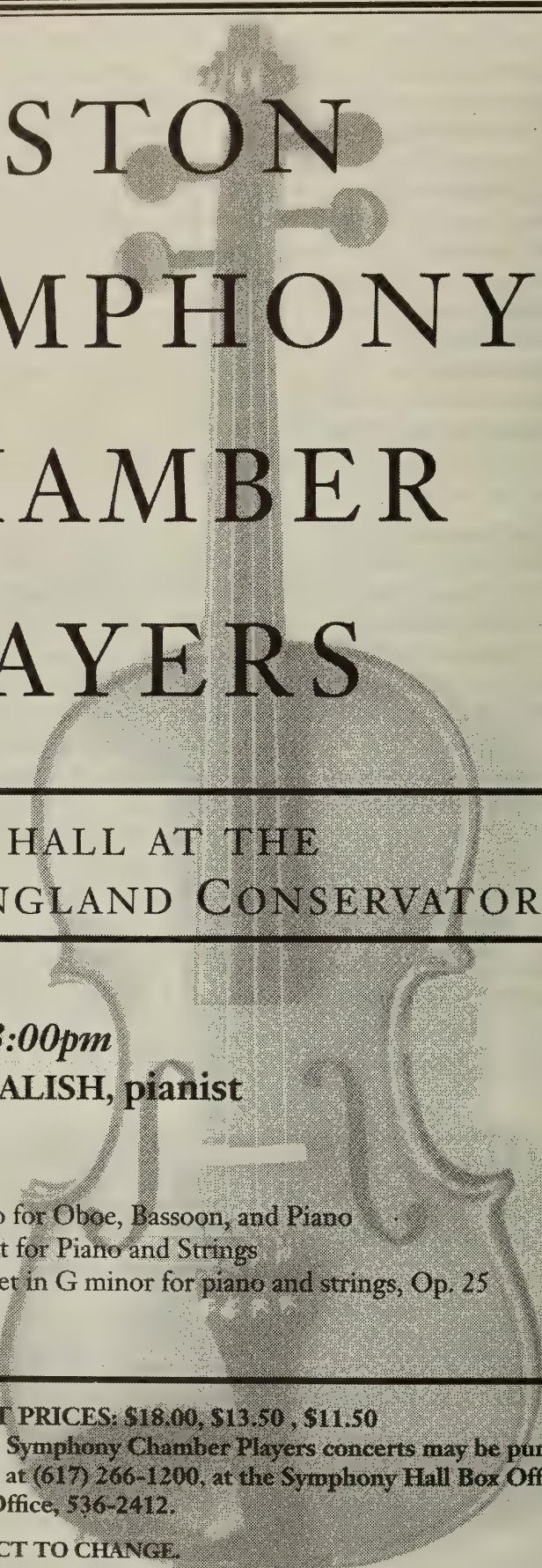
The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove Dictionary of Music and Musicians* is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It can be supplemented by Maynard Solomon's



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Beethoven, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome new general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays on the symphonies appear in his *Essays in Musical Analysis* (Oxford paperback).

Many people like to obtain all nine symphonies in a single set, of which there are dozens currently available, including long-admired versions by Toscanini with the NBC Symphony Orchestra (RCA, five CDs), Herbert von Karajan and the Berlin Philharmonic (three different versions on DG, of which my favorite set is the 1963 series, on five CDs), and Leonard Bernstein and the Vienna Philharmonic (DG, six CDs). More recent recordings have often taken into account the results of new information regarding the size of the orchestra and the playing practices used in Beethoven's day. Sometimes this has been employed in an overtly "historical" way, as in the readings of Roger Norrington with the London Classical Players (Angel) or of Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre), sometimes simply in a crisper treatment with an established orchestra, as in the recording of Christoph von Dohnányi with the Cleveland Orchestra (Telarc). In the long history of Beethoven symphony recordings, few new sets have attracted as much attention or enthusiasm as the recent one by the Chamber Orchestra of Europe under the direction of Nikolaus Harnoncourt, a veteran of the "early music wars" who here employs an ensemble of modern instruments (Teldec); to many this series of discs has set an entirely new standard for hearing the Beethoven symphonies, combining the accuracy of modern playing and the approach of an historically-informed director who nonetheless brings to these performances a freshness that is a far cry from dusty antiquarianism. Many of the recordings mentioned above are also available as single CDs: Bernstein couples the Third with the *Egmont* Overture; Karajan also with the *Egmont* Overture; and Norrington with the *Creatures of Prometheus* Overture. Harnoncourt pairs the *Eroica* with the First. Toscanini's *Eroica* in the complete set is a 1949 studio recording. RCA has also released two "live" Toscanini performances: one is a 1954 broadcast originally issued as a memorial album after the conductor's death, the other an extraordinary broadcast from the conductor's famous 1939 Beethoven cycle. Erich Leinsdorf's recording of the *Eroica* with the Boston Symphony Orchestra has reappeared as a budget-line Victrola compact disc, coupled with the *Creatures of Prometheus* Overture. Another BSO performance, under the direction of Charles Munch, has also been reissued on RCA Gold Seal, coupled with the First Symphony. Wyn Morris's reading with the London Symphony Orchestra (MCA Classics, with the *Coriolan* Overture) emphasizes a dark vision of considerable intensity.

—S.L.



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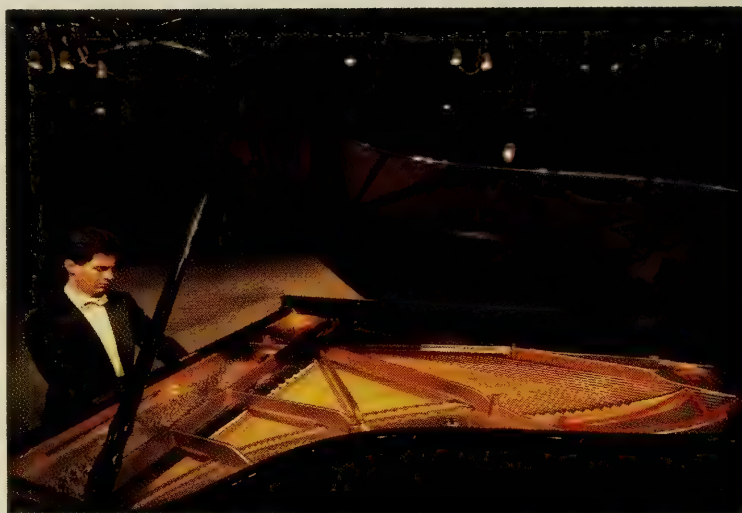
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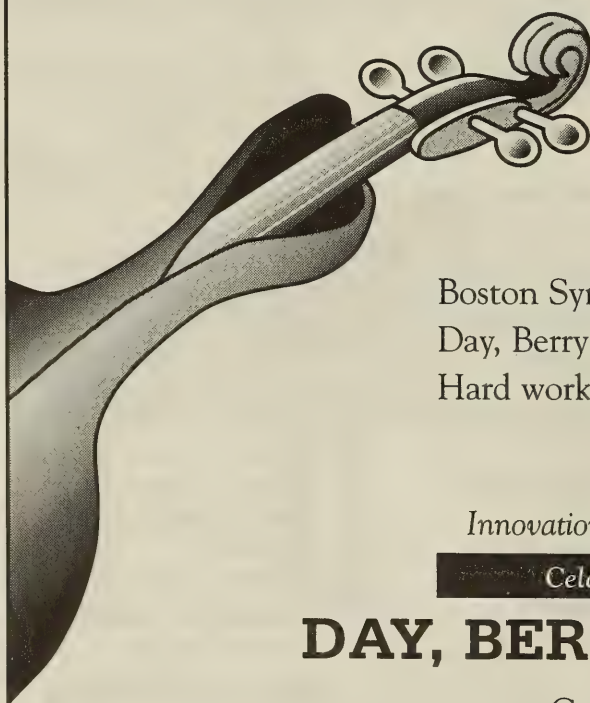
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Thursday, March 24, at 8

Friday, March 25, at 1:30

Saturday, March 26, at 8

Tuesday, March 29, at 8

ROGER NORRINGTON conducting

PISTON

Symphony No. 2

(Commemorating the hundredth anniversary of
the composer's birth)

Moderato

Adagio

Allegro

INTERMISSION

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(Words by Walt Whitman)

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II. On the Beach at Night alone

III. (Scherzo) The Waves

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Wednesday, March 23, at 7:30

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Thursday 'C'—March 24, 8-10:05

Friday 'A'—March 25, 1:30-3:35

Tuesday 'B'—March 29, 8-10:05

ROGER NORRINGTON conducting

JANICE WATSON, soprano

KEVIN McMILLAN, baritone

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

PISTON Symphony No. 2

VAUGHAN *A Sea Symphony*

WILLIAMS

Thursday 'B'—March 31, 8-9:50

Friday 'B'—April 1, 1:30-3:20

Saturday 'A'—April 2, 8-9:50

Tuesday 'C'—April 5, 8-9:50

SEIJI OZAWA conducting

PETER SERKIN, piano

SCHUBERT Overture to *Rosamunde*

REGER Piano Concerto

BEETHOVEN Symphony No. 5

Wednesday, April 6, at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:30 in Symphony Hall.

Thursday 'A'—April 7, 8-9:40

Friday 'A'—April 8, 1:30-3:10

Saturday 'B'—April 9, 8-9:40

Tuesday 'B'—April 10, 8-9:40

SEIJI OZAWA conducting

JOSEF SUK, violin

YO-YO MA, cello

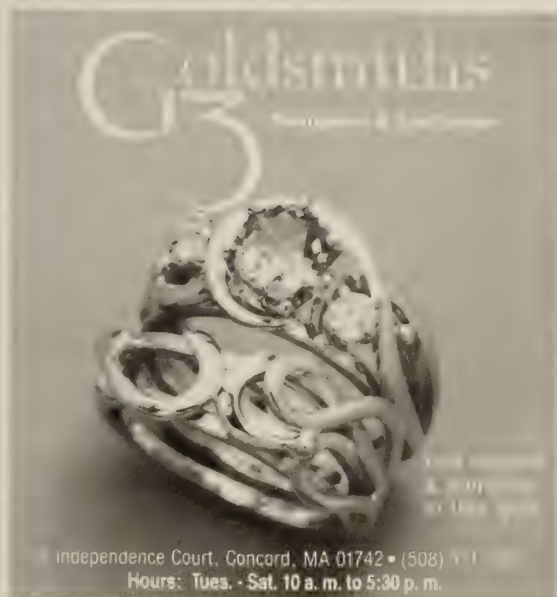
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

The AT&T AMERICAN ENCORE Series

The performances at these concerts of Walter Piston's Symphony No. 2 under Roger Norrington are made possible with the generous support of the AT&T Foundation as part of the AT&T AMERICAN ENCORE series. The AT&T AMERICAN ENCORE series is designed to encourage encore performances of previously premiered twentieth-century American works that have been neglected or infrequently performed, but are judged to represent important contributions to American contemporary music composition. This is the fourth work to be performed as part of the AT&T AMERICAN ENCORE series during the BSO's 1993-94 subscription season, having been preceded by Leon Kirchner's *Music for Orchestra II* under the direction of Thomas Dausgaard in January and February; Samuel Barber's Piano Concerto with soloist John Browning under Seiji Ozawa's direction in February, and George Perle's *A Short Symphony* under Mr. Ozawa's direction earlier this month.

Boston Symphony Chamber Players at Jordan Hall Sunday, March 27, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the final concert of their 1993-94 series at Jordan Hall at the New England Conservatory on Sunday, March 27, at 3 p.m. The program includes Poulenc's Trio for oboe, bassoon, and piano, Piston's Quintet for piano and strings, and Brahms's G minor piano quartet, Opus 25. Tickets at \$18, \$13.50, and \$11.50 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall.

On display through March 26 is an exhibit celebrating "Youth Art Month." Sponsored by the Massachusetts Art Education Association in collaboration with the Boston Symphony Association of Volunteers and the Boston Symphony Youth Education Department, the exhibit features works by students in kindergarten through grade twelve from twenty-five school departments throughout the state. This will be followed by a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island (March 28-May 9), featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Corbat, Eric Dennard, Lyn Hayden, Wolf Kahn, Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow Simpson, and Robert Wilson. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1992-93 season, these communities generously donated a total of \$6,800 to the orchestra: Cape Cod; North Hampton, New Hampshire; North Shore; Providence, Rhode Island; and Wellesley. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higgin-

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son Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Archivist Bridget Carr (Thursday, March 31), WGBH-FM's Brian Bell, producer of the Friday-afternoon BSO broadcasts (Tuesday, April 5), BSO Publications Coordinator Marc Mandel (Tuesday, April 12), and BSO Musicologist and Program Annotator Steven Ledbetter (Friday, April 15). The final Supper Concerts of the year will feature music for brass by Gabrieli, Emil Kornsand, and Wilhelm Ramsöe (Thursday, April 7, and Saturday, April 9), and music of Brahms (Tuesday, April 26, and Saturday, April 30).

The Suppers are priced at \$23 per person for an individual event, \$66 for any three, \$88 for any four, or \$132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a \$1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 266-1492, ext. 516.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, April 8, at 8 p.m. and Sunday, April 10, at 3 p.m. at Faneuil Hall, with an Open Rehearsal on Wednesday, April 6, at 7:30 p.m. BSO assistant principal cellist Martha Babcock is soloist in Saint-Saëns' Cello Concerto No. 1 in A minor, as part of a program also including the overture to Mozart's *Così fan tutte* and his Symphony No. 41, *Jupiter*. Concert tickets are \$27, \$23, and \$15 (\$5 discount for students and seniors). Open Rehearsal tickets are \$9 (\$7 students and seniors). For more information, call (617) 426-2387.

The Boston Artists Ensemble performs

Bartók's String Quartet No. 2, Opus 17, and Beethoven's String Quartet No. 15 in A minor, Opus 132, on Friday, April 8, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on Friday, April 22, at 8 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are BSO violinists Victor Romanul and Tatiana Dimitriades, BSO violist Burton Fine, and BSO cellist Jonathan Miller, the ensemble's founder. Call (617) 527-8662 for ticket information, including senior and students discounts, and Peabody Museum member discounts.

Ronald Knudsen leads the Newton Symphony Orchestra in an evening of selections from the music of Gilbert and Sullivan for the orchestra's annual Benefit Pops Concert on Sunday, April 10, at 8:30 p.m. in the grand ballroom of the Newton Marriott Hotel, 2345 Commonwealth Avenue in Newton. The soloists will be from the Boston Academy of Music, Richard Conrad, artistic director; the costumed Savoyards of the BAM will sing selections from *Ruddigore*, *H.M.S. Pinafore*, and *The Yeomen of the Guard*; the master of ceremonies will be BSO musicologist and program annotator Steven Ledbetter. Tables for ten or twelve are available; for ticket information and reservations, call (617) 965-2555.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

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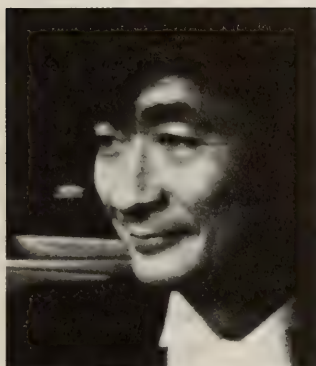
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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. His seventh European tour with the orchestra took place in De-

cember 1993. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."



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**BOSTON SYMPHONY
ORCHESTRA
1993-94**



First Violins

Malcolm Lowe
*Concertmaster
Charles Munch chair*
Tamara Smirnova-Šajfar
*Associate Concertmaster
Helen Horner McIntyre chair*
Victor Romanul
*Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair*
Laura Park
*Assistant Concertmaster
Edward and Bertha C. Rose chair*
Bo Youp Hwang
*John and Dorothy Wilson chair,
fully funded in perpetuity*
Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
*Dorothy Q. and David B. Arnold, Jr.,
chair, fully funded in perpetuity*
Alfred Schneider
*Muriel C. Kasdon and
Marjorie C. Paley chair*
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
*Theodore W. and Evelyn Berenson
Family chair*
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriadis
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
*Principal
Fahnestock chair*
Vyacheslav Uritsky
*Assistant Principal
Charlotte and Irving W. Rabb chair*
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
‡Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke

**Participating in a system of rotated
seating*

‡On sabbatical leave

Violas

Rebecca Young
*Principal
Charles S. Dana chair*
*Assistant Principal
Anne Stoneman chair,
fully funded in perpetuity*
Ronald Wilkison
Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
*Principal
Philip R. Allen chair*
‡Martha Babcock
*Assistant Principal
Vernon and Marion Alden chair*
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
*Richard C. and Ellen E. Paine chair,
fully funded in perpetuity*
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
*John F. Cogan, Jr., and
Mary Cornille chair*

Basses

Edwin Barker
*Principal
Harold D. Hodgkinson chair*
Lawrence Wolfe
*Assistant Principal
Maria Nistazos Stata chair,
fully funded in perpetuity*
Joseph Hearne
*Leith Family chair,
fully funded in perpetuity*
John Salkowski
*Joseph and Jan Brett Hearne
chair*
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Principal
Walter Piston chair

Assistant Principal
Marian Gray Lewis chair,
fully funded in perpetuity
Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Beranek chair,
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Clarinets

Principal
Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
fully funded in perpetuity
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors

Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
David Wroe
Anna E. Finnerty chair

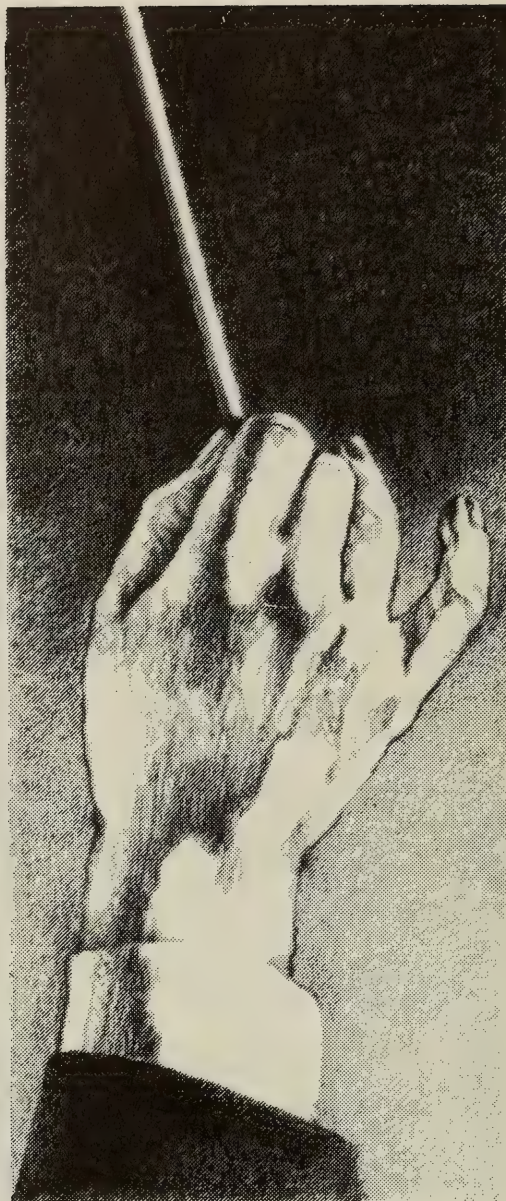
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PISTON

Symphony No. 2

(Commemorating the hundredth anniversary of
the composer's birth)

Moderato

Adagio

Allegro

**The performances of Walter Piston's Symphony No. 2 are part of
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A Sea Symphony

(Words by Walt Whitman)

I. A Song for all Seas, all Ships

II. On the Beach at Night alone

III. (Scherzo) The Waves

IV. The Explorers

JANICE WATSON, soprano

KEVIN McMILLAN, baritone

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

Text begins on page 35.

The evening concerts will end about 10 and the afternoon concert about 3:30.

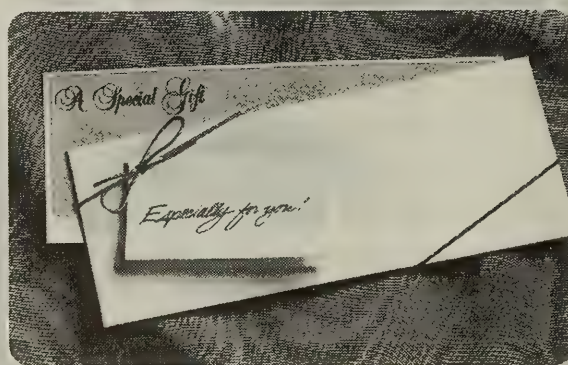
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Walter Piston
Symphony No. 2



Walter Hamor Piston was born in Rockland, Maine, on January 20, 1894, and died in Belmont, Massachusetts, on November 12, 1976. The family name was originally Pistone, but the composer's Italian grandfather Antonio Pistone had changed his name to Anthony Piston soon after settling in Maine. Piston composed the Second Symphony in 1943 on a commission from the Alice M. Ditson Fund of Columbia University. Hans Kindler conducted the National Symphony Orchestra in the first performance on March 5, 1944. A month later, on April 6, Piston's Harvard colleague G. Wallace Woodworth led the first Boston Symphony Orchestra performance. Charles Munch performed it in April 1955 and Michael Tilson Thomas led the orchestra's only other

performances in Boston and New York in October 1970, and in Hannover, Germany, in April 1971. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, triangle, snare drum, cymbals, bass drum, and strings.

If anyone deserves to be considered a true New England composer, Walter Piston surely does. Born in Maine, educated at Harvard, and for all his life a resident of Massachusetts and Vermont, he never completely lost a "down east" twang to his speech. His music, too, though polished and refined in the French tradition of Nadia Boulanger, remains identifiably American.

The composer's family moved to Boston when he was eleven, and a Bostonian he remained for the rest of his life, settling down in Belmont after his student years in Paris, and thenceforth hardly leaving the area even to travel, which he considered a "waste of time." He and his three brothers inherited a love of music from his businessman father; all of the Piston boys made music, although only Walter made it his profession. He did not begin with music, though. His early training was in art, a decision that he later explained by the fact that it cost money to attend the New England Conservatory, while the Massachusetts Normal Art School was free. He even made his living for a time as a draftsman for the Boston Elevated Railway, and many years later drew all but one of the illustrations of musical instruments for his book *Orchestration*; his wife, Kathryn Nason, an artist he met at Mass Art during his four years there, did the illustration for the violin. After he became a composer, his draftsman's hand wrote so fine and clear a musical manuscript that his scores were almost invariably published by photographic reproduction rather than by engraving.

Though he was professionally trained in the visual arts, the music bug had bitten him, and it was not long before he began to study music seriously. He learned both the piano and the violin at a fairly early date and studied with some prominent local teachers (including two members of the Boston Symphony) after leaving Mass Art in 1916. But it was his wartime experiences in the Navy Band that laid the foundation for the extraordinary and wide-ranging practical knowledge of musical instruments that was always the sign of his work. He recalled in an interview wanting to go into the service as a bandsman.

I couldn't play any band instrument, but I knew instruments and I knew that the saxophone was very easy. So I went down to Oliver Ditson's and bought a saxophone,

and stopped by at the public library to get an instruction book. I learned enough to play by ear. In a very short time I was called and I tried out for the band. I didn't pretend to read the part but just played notes that went with the harmony, and I was accepted. That turned out to be a rather valuable experience for me, because we had all kinds of spare time; with instruments always available in the band room I picked up a moderate ability to play something on each of them. I was proficient enough to play the English horn solo in the *William Tell* Overture on the little soprano saxophone in Symphony Hall.

After the war, Piston played violin with a number of local musical ensembles, and became a musical habitué of the cafés and hotel dining rooms, where his main source of income came as a pianist of the popular music of the day, generally dance music, including a great deal of ragtime. Certain rhythmic elements of compositions written many years later are surely reflections of that extended period.

Formal training in music theory and composition came when he attended Harvard as a special student in 1919, placing out of the harmony class and beginning at once with Archibald ("Doc") Davison's counterpoint course. His success in that course was such that Davison arranged for him to be enrolled as a Harvard undergraduate, though he was already twenty-six. There he studied with Davison and with Edward Burlingame Hill, the composer of two delightful orchestral suites, *Stevensonia*, after Robert Louis



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without the cliché knicknacks and the
pizza-pasta-pudding routine
Time Travel Guide, 1993*

*The unconventional
menu breaks the North End mold...
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Zagat Survey, 1992*

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A Taste of Boston, 1990*

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Stevenson's *Child's Garden of Verses*, as well as a charming Sextet and other works too little known today. Hill was one of the teachers responsible for changing the focus of the Harvard musical curriculum from German music (the ideal of the department's founder John Knowles Paine) to modern French music; he was himself a brilliant orchestrator and a fine teacher of orchestration. In his classes the modern French and Russian schools were especially favored: Rimsky-Korsakov's *Scheherazade* was "the Bible" and the *Capriccio espagnol* was "the Book of Common Prayer." As an undergraduate, Piston was the director of Harvard's school orchestra, the Pierian Sodality, from 1921 to 1924. In later years this period was rated by a historian of Harvard's musical history as one of the high water marks in the history of the Pierian; the experience of turning printed notes into musical performances was also of immediate practical use to the budding composer.

Piston's distinguished record at Harvard culminated in the award of the John Knowles Paine Traveling Fellowship, which would support him for two or three years' study abroad. He chose to go to Paris to put a real professional finish on his education. There, between 1924 and 1926, he studied composition with Paul Dukas, composition and counterpoint with Nadia Boulanger, and violin with Georges Enescu. With Boulanger he went through the strictest kind of counterpoint study, starting right at the beginning—two voices, note against note—and worked up to eight parts. "Of course

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none of that was what I'd ever write in a composition, but I believe it's because of having done it that I have been able to write my music." The invigorating musical life of Paris, in addition to the educational possibilities, made possible the artistic maturation of Walter Piston (and so many other young American composers of his generation). He returned to the Boston area and began his long and distinguished teaching career at Harvard, where his pupils included, among others, Samuel Adler, Arthur Berger, Leonard Bernstein, Gordon Binkerd, Elliott Carter, Irving Fine, Daniel Pinkham, Harold Shapero, and Yehudi Wyner. And farther afield, more than one generation of music students learned from his classic text *Harmony*, followed by *Counterpoint* and *Orchestration*.

Throughout the course of his career, Piston's music developed in various ways, though he was generally regarded as being on the conservative side of the "great divide" of contemporary music. He remained there to the end, though adopting a wryly humorous tone when asked why he didn't write more "modern" music: "Well, every time I start a new piece, I say it's going to be new for me. I work very hard then, and when I get it done, I look at it, and it's the same old Piston." From the date of his first real piece, composed at the unusually late age of thirty-two, to his final work, the Concerto for String Quartet and Orchestra, performed only a month before his death at eighty-two, Piston remained true to himself. That is not to say that his music never changed. But certain features—notably the brilliant craftsmanship, the delight in contrapuntal melodic interplay, with themes generally built up over long spans from small motivic gestures, the rather cool emotional stance in works always designed as abstract (rather than programmatic)—remain ever present.

His ballet *The Incredible Flutist* was Piston's only work designed to tell a story—a charming and tuneful vignette of small-town life and the events that occur when the circus arrives. For the rest, he seems not to have sought explicit Americanisms. There are no folk-song quotations, no references to the frontier or the Wild West, to factory

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mechanization or the Civil War (just to cite a few subjects that popped up in scores by other American composers of his generation). Yet, though never displayed for its own sake, Piston's Americanism cannot be doubted. As Virgil Thomson said in his 1939 book *The State of Music* apropos of such European-trained composers as Sessions, Harris, Piston, Carter, Berger, and Finney: "No amount of European overlay, though it may have masked their essential Americanism, has deceived anyone into mistaking them for Europeans." Probably the element most explicitly American in Piston's music is his rhythm, direct and seemingly quite straightforward, though flexible and varied, touched with little surprises and clearly influenced by the popular music he played to earn a living as a young man. And on first encounter the music seems as matter-of-fact as the man who confessed to being an ardent gardener and told a radio interviewer in 1973, "Some of my best musical ideas come to me while I'm spreading manure."

Piston's connection with the Boston Symphony began soon after his return from Paris. According to the story, Serge Koussevitzky approached him with the question, "Why you no write symphony?" The natural response of the unknown young composer was, "But who would play it?" Koussevitzky insisted, "You write, I play." The result was his first Boston Symphony premiere in 1928, the beginning of a close relationship between composer and orchestra that is nearly unparalleled. Few composers can match it. Three of his eight symphonies were composed for this orchestra and designed with the special characteristics of the different conductors in mind as well. The Third is as surely a "Koussevitzky symphony" as the Sixth is a "Munch symphony," while the Eighth is a "Leinsdorf symphony." Between 1928 and 1972, the orchestra played



Walter Piston and Charles Munch



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twenty-one of Piston's works, nine of them world premieres (ten counting the premiere of *The Incredible Flutist* with the Boston Pops). Only two other composers come to mind who can challenge Piston in this regard: the Bostonian George W. Chadwick, from 1897 to 1931 the director of the New England Conservatory, with performances of eighteen orchestral works, including eight premieres between 1883 and 1911; and Aaron Copland, with thirty works, including some short encores, five premieres among them, from 1925 to the present. The list below includes all the Piston works given BSO performances, with the date and conductor of the first performance here; an asterisk indicates that it was a world premiere.

		<i>Conducted by</i>
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite for Orchestra, No. 1	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
1938	*Symphony No. 1	Walter Piston
1938	* <i>The Incredible Flutist</i>	Arthur Fiedler, Boston Pops
1939	Concertino for Piano and Orchestra (soloist: Jesús María Sanromá)	Serge Koussevitzky
1941	Concerto for Violin and Orchestra (soloist: Ruth Posselt)	Richard Burgin
1942	Sinfonietta	Richard Burgin
1943	*Prelude and Allegro for Organ and Strings (soloist: E. Power Biggs)	Serge Koussevitzky
1944	Symphony No. 2	G. Wallace Woodworth
1948	*Symphony No. 3	Serge Koussevitzky
1949	Suite for Orchestra, No. 2	Charles Munch
1952	Toccata	Charles Munch
1952	Symphony No. 4	Charles Munch
1954	Fantasy for English Horn, Strings, and Harp (soloists: Louis Speyer and Bernard Zighera)	Charles Munch
1955	*Symphony No. 6	Charles Munch
1956	Symphony No. 5	Charles Munch
1958	Concerto for Viola and Orchestra (soloist: Joseph de Pasquale)	Charles Munch
1960	New England Sketches	Charles Munch
1962	Symphony No. 7	Erich Leinsdorf
1965	*Symphony No. 8	Erich Leinsdorf
1972	*Concerto for Flute and Orchestra (soloist: Doriot Anthony Dwyer)	Michael Tilson Thomas

As this listing shows, the BSO played a central role in Piston's creative life as the ensemble that most often performed his music. But it was central in another way as well, in bringing him performances of the whole repertory. He constantly attended concerts here, not only to hear premieres of new works, but also to hear familiar pieces for the tenth or twentieth time, finding that, however well he knew a piece, a live performance always led him to new discoveries.. He commented once that even when he wrote a work for some other orchestra—as was the case with the Second Symphony—he had in his mind the acoustics of Symphony Hall and the personalities of the players on its stage. And when one of his Harvard students once asked him what the program would be at a forthcoming BSO concert for which he had been given a ticket, Piston replied, "My dear fellow, if you could hear the Boston Symphony play the C major scale, you would be lucky." (Indeed, Piston's regard for the orchestra was made permanent when he made the BSO a principal legatee in his will.)

Piston was generally impatient with program notes; he much preferred to let the music speak for itself. Still, it is worth recalling that the Second Symphony was composed in the middle of World War II; and that, though it is completely devoid of tub-thumping patriotic displays or overt programmatic elements, its character is certainly colored by that fact. And it was thus understood at the time of its premiere. Certainly

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the specific impetus was related to the war. In fact, he wrote at one point to fellow composer Arthur Berger

As a composer, I had a slump for the first year of the war, feeling that music was about the most futile occupation. What got me out of it chiefly was getting letters from men in the armed forces [presumably his former students] who said they hoped I was keeping on composing because that was one of the things they were out there for. I have now completely recovered a sense that it is important and that I am meant to do that job (along with other things like teaching and civilian defense). I am now on my second symphony. . . .

The first movement begins with a long, flowing, dark theme in the strings that sets the tone and the rhetorical style for the entire movement. The theme is filled with varied rhythmic motives that give a remarkably sinuous flexibility; this, in turn, allows accents to fall on differing parts of the beat from measure to measure, so that, when the melody is treated in counterpoint, each line adds something to fill out the other. The movement is shaped into sonata form with a strongly contrasted second theme, a perky tune in an unusually jaunty, even "popular" style that is rare in Piston's work. The brass end the movement with a muted coda suggestive of far-off strife.

The slow movement boasts one of Piston's most beautiful melodies, adumbrated by the bassoon and then flowering in the long clarinet solo with an orchestral accompaniment that gradually intensifies. (When Piston died in 1976, this was the movement that Leonard Bernstein chose to play as a memorial.) The finale is based on three themes arranged in a rondo pattern, of which the most important is a rhythmic gesture in horns and cellos that sounds a call to action. The never-flagging energy builds consistently to a climactic restatement.

Like several other symphonies composed at about the same time—William Schuman's Third, Prokofiev's Fifth, and Shostakovich's Seventh, for example—Piston's Second is certainly tinged with the moods and the spirit of the combat that was then raging over the entire world. But it is determined and forceful without being jingoistic. The patriotic element is solid, but subdued, and never overtly nationalistic. Thus, the symphony may seem to present a less well-defined profile than, say, Shostakovich's Seventh (the so-called *Leningrad Symphony*), which was immediately taken up as a symbol of patriotism and opposition to Nazi aggression. But Piston's music is always more abstract, capable of a wide range of interpretation, and assembled with a craftsmanship that assures the symphony of a continuing welcome.

—Steven Ledbetter

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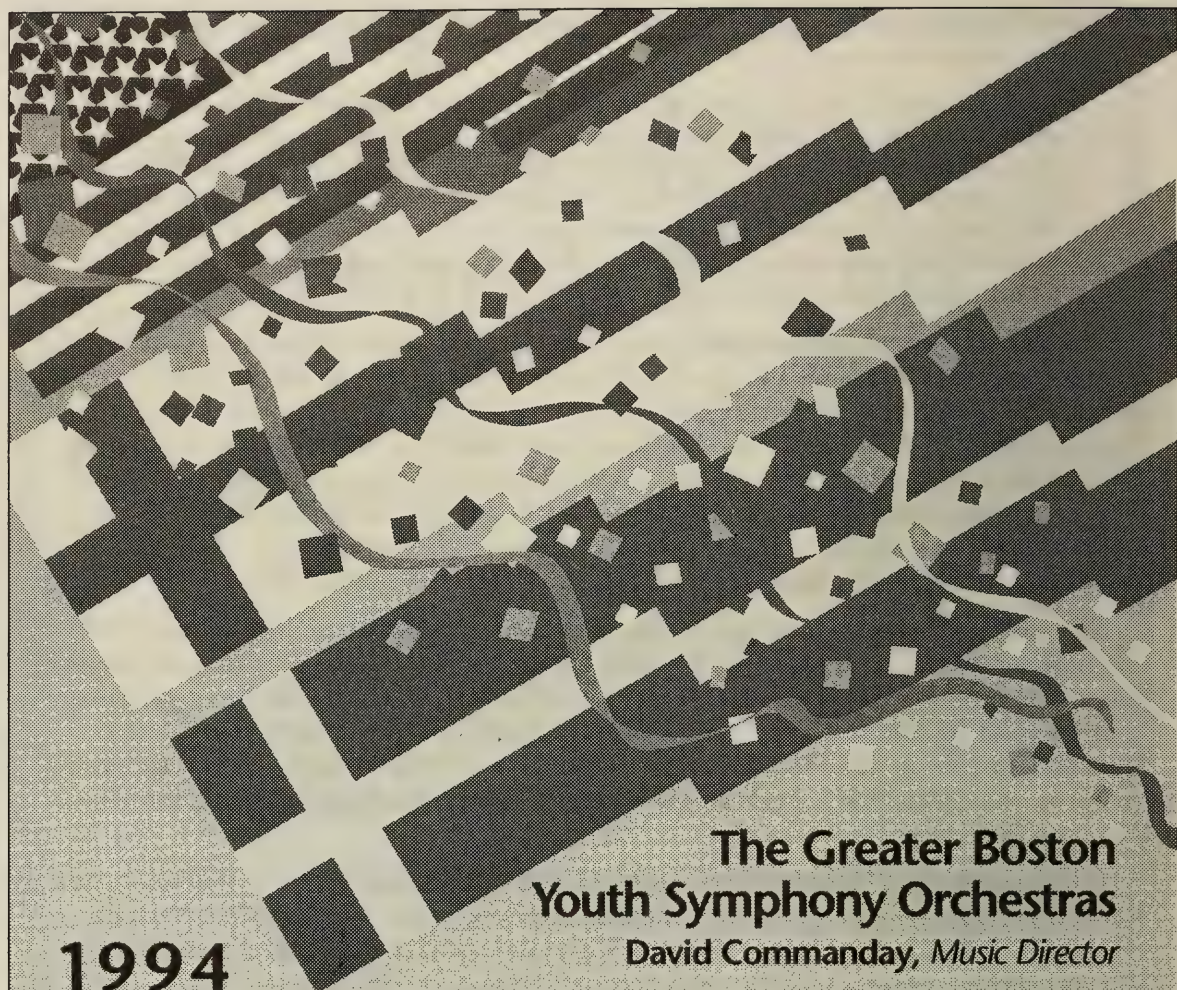
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Ralph Vaughan Williams
A Sea Symphony



Ralph Vaughan Williams was born on October 12, 1872, at Down Ampney, Gloucestershire, England, and died in London on August 26, 1958. He began planning his first symphonic work, which he ultimately referred to simply as *A Sea Symphony* without giving it a number, in 1903 and completed it in 1909. The first performance took place at the Leeds Festival on October 12, 1910, with the festival chorus and orchestra conducted by the composer. Vaughan Williams continued to revise it here and there through 1923. The work, dedicated to "R.L.W." (the composer's cousin, Sir Ralph Wedgwood), draws upon several poems by Walt Whitman, detailed below. These are the first performances by the Boston Symphony Orchestra. The score calls for soprano and

baritone soloists, mixed chorus, and an orchestra consisting of two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (triangle, side drum, bass drum, cymbals), two harps, organ, and strings. (A note at the front of the score lists an alternative, reduced orchestration should the full forces not be available.)

The three earliest symphonies of Ralph Vaughan Williams bore programmatic titles. The first, known as *A Sea Symphony* (1903-09), was in fact a choral work that had grown from the composer's intention to compose some settings of Walt Whitman as hearty "songs of the sea." The next two, though their titles suggest programmatic elements, are nonetheless abstract symphonic works: *A London Symphony* (1912-13) and the *Pastoral Symphony* (1921). At that point, Vaughan Williams turned, for his next three symphonies—after a lapse of ten years—to the purely abstract instrumental genre, identified only by key and number. Yet critics could not be prevented from attempting to read programmatic ideas into these works, no matter how vehemently the composer insisted that they were intended to make their statements purely as music.

Soon after the turn of the century, Vaughan Williams had begun to establish a name for himself as a composer of tuneful songs and a writer of articles in journals. Then two things happened to turn him into the "great, rugged, individual composer" (in the words of Michael Kennedy) who could create the nine symphonies and other large-scale works that he left: he was fired with an enthusiasm to collect English folk songs, and he accepted an invitation to edit the music for a new hymnal. The experience proved liberating, and by 1910, when he was almost forty, he produced his first completely original masterpiece, the *Fantasia on a Theme of Thomas Tallis*. By then he had already written *A Sea Symphony*, less a symphony than a grand cantata, though far more "symphonic"—that is, growing out of specific thematic ideas that recur, develop, and shape the whole—than the term cantata implies.

A Sea Symphony is Vaughan Williams's first really large-scale work, and its accomplishment took him a full half-dozen years. Though he began work on it in 1903 as a simple collection of "Songs of the Sea" for chorus and orchestra, by 1906 he was referring to it as the "Ocean Symphony," which meant that he was taking particular pains to give it a greater coherence than that of a simple collection of songs linked by subject matter. We should remember that when he began work on the *Sea Symphony*, Vaughan Williams was not only projecting his own first major work, but was doing it in an English context that was virtually devoid of symphonies. The greatest of his older contem-

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poraries, Edward Elgar, had still not written his First Symphony, which appeared in 1908, when the essential shaping of Vaughan Williams's work was largely completed, so that the Elgar and Vaughan Williams works may be regarded as jointly providing the impetus that sparked the rich development of symphonic composition in twentieth-century England.

During the symphony's lengthy gestation, Vaughan Williams himself grew as a musician through an astonishingly diverse series of connections and experiences that shaped him personally and his work. First of all, he had thoroughly absorbed the solid but conventional choral style of Parry and Stanford (whose works are still heard in England far more often than they are here). His sense of melody, and in particular his love for the old modal forms of melody, had been heightened by the first intense experience of folk-song collecting on the one hand and by his editorship of *The Hymnal* (published in 1906) on the other. Spending two years in editorial duties for a collection of hymns might seem to be a waste of time for a young composer, but Vaughan Williams found it among the most valuable experiences of his life. He later remarked that two years' close association with some of the best—and worst—tunes ever written had done him more good than any amount of academic study of fugue. He greatly admired two Elgar masterpieces—the *Enigma Variations* and *The Dream of Gerontius*—that



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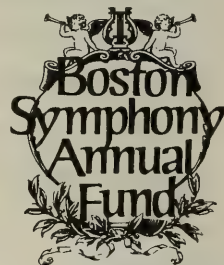
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preceded his own work on the *Sea Symphony*; an Elgarian color can be sensed here frequently, such as soon after the beginning in the surging billows of orchestral sound and choral counterpoint to the words "and on its limitless heaving breast . . ." But after immersing himself in the work of his English predecessors, in the rather Germanic approach of his formal instruction, and in the English tradition of folk and hymn tunes, Vaughan Williams decided that he needed further polishing of his ability at orchestration, so he studied for a time with Maurice Ravel in Paris. This was in 1908, when the *Sea Symphony* was well advanced, yet Ravel's influence surely shows in many of the most delicate points of sonority and color. And unlike most of Ravel's students, Vaughan Williams used what he learned to write in his own manner, as Ravel himself noted when he called Vaughan Williams "the only one of my pupils who does not write my music."

Equally significant in shaping the character of the *Sea Symphony* is the English tradition of setting Walt Whitman to music. When William Rossetti edited selections from *Leaves of Grass* for English publication in 1868, he inspired a whole generation of English composers (Americans, for the most part, did not discover Whitman for music until after World War I). Among the most important predecessors of the *Sea Symphony* must be counted Charles Villiers Stanford's *Elegiac Ode* (1884) and Delius's *Sea Drift* (premiered in 1906). What attracted these and many other composers was Whitman's combination of vivid pictorial imagery, visionary themes (treated in a way that Whitman himself likened to thematic development in music), and galloping free verse, which definitively shattered the tidy metrical forms of so much polite and elegant nineteenth-century poetry.



Vaughan Williams conducting the London Symphony Orchestra at a Proms concert in 1946

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Vaughan Williams was a lifelong devotee of Whitman. The composer's biographer, Michael Kennedy, reports talking with Vaughan Williams just a month before his death about some of his literary enthusiasms that had come and gone. Kennedy asked if Whitman fell into that category. The composer replied, "I've never got over him, I'm glad to say." That lifelong enthusiasm was responsible for the creation of works ranging from songs for solo voice and piano to large works for chorus and orchestra (*Toward the Unknown Region* and *Dona nobis pacem* in addition to the *Sea Symphony*). For *A Sea Symphony*, Vaughan Williams created his own text by selecting and assembling various passages from "Song of the Exposition" (for the first movement), "Sea Drift" (first three movements), and "Passage to India" (final movement). He did not hesitate to pull lines out of context and reassemble them in building the framework for his musical structure. Though he began the work thinking of it simply as a collection of "songs of the sea" (a plan that might still be perceptible in such moments as the baritone's first solo—"Today a rude brief recitative"—which certainly have the savor of salt sea air), he soon began to face the problem of shaping all of this material in a larger framework.

He found the key to the organization of this large score in its first musical gesture, an exhilarating sweep of sound on two striking chords leading from the brass fanfare to the entrance of the full orchestra. As James Day put it in his discussion of *A Sea Symphony*, this "has the effect of an enormous curtain being swept majestically aside." What is striking about these two chords is their oblique relationship. The opening movement is in the key of D major (which is the second chord); but the brass fanfare sounds a darkly distant B-flat minor. The sudden appearance of D, *fortissimo*, sweeps away the clouds into full sunlight with rolling waves and surging foam.

Andante maestoso

Brass

ff

3

Chorus

Be - hold, the

sea it - self

This gesture, the basic harmonic progression, recurs in each of the four movements of the work in some guise or other as a unifying feature, though rarely as extrovert as here. This opening movement, "A song for all seas, all ships," is crafted with a magnificent rhetoric. But it also looks forward to later movements. The hushed, visionary ending of the movement will characterize the end of the entire symphony, and the last appearance of the words "behold the sea itself" will come in the key of C minor—strikingly dark in the context of D major, but anticipating the final close of the entire symphony, as well as the opening phrase of the next movement. The procedure is symphonic in essence, though it appears to be linked primarily to the setting of a text.

The second movement ("On the beach at night, alone") is cast for baritone solo and semichorus; it opens with a dark C minor chord resolving to E major—precisely the same relationship (though how different in mood!) as the chords that open the first movement. The movement has the simple and basic ABA pattern, but with the striking element that the second A section is, but for a single phrase from the baritone, totally instrumental, an echo of remembrance rather than a simple repetition, closing serenely and magically in E major.

For the symphony's scherzo ("The Waves") Vaughan Williams leads with a brief trumpet fanfare and a choral phrase built on two chords, the first minor, the second major. This immediately harks back to the opening of the first movement, but with the striking difference that these chords are very closely related (G minor, B-flat), unlike

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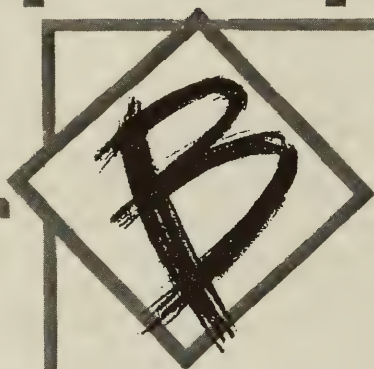
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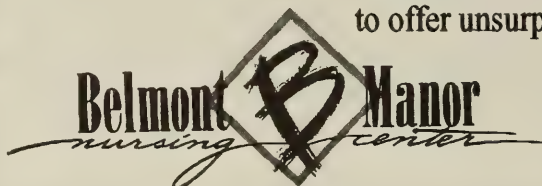
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the two chords in the first movement. The scherzo plays between these two keys, with the great tune in the middle of the movement, an emotional culmination, in B-flat before closing back in G, but now in the major. The movement is the only one in the symphony in which Whitman's text completely avoids the metaphysical element, and Vaughan Williams sets it as a lively and invigorating contrast to the darkness of the second movement and the expansiveness of the finale. Here, if anywhere, we are closest in spirit to the composer's original conception of a collection of sea songs.

The finale is by far the largest movement, as long as the next two longest put together. The text now moves from concrete images of ships and waves and flags to a far more extended metaphysical vision in which the "great vessel" sailing on the sea is man himself. The opening of the movement gives to the chorus one of those wonderfully singable tunes that Vaughan Williams crafted so often, in which a hymnlike simplicity perfectly matches the text. Ironically, this is the passage about which Vaughan Williams himself said it was inspired by several hours' study of Elgar's score of *The Dream of Gerontius* at the British Museum. In a later article he expressed astonishment at how much he had unwittingly "cribbed" from Elgar in his early music, "probably when I thought I was being most original." This was not, of course, plagiarism, but the sincere flattery of imitation. "Real cribbing," wrote Vaughan Williams, "takes place when one composer thinks with the mind of another, even when there is no mechanical similarity of phrase."


Following this "Elgarian" opening, a modal passage contemplates the creation of mankind and questions the "unsatisfied soul." The poet's answer inspires the climactic moment of the finale in a great choral outburst:

Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

This vision is not yet the end, however. The soprano and baritone soloists sing a duet of lavish beauty adjuring the soul to set sail, to find the distant goal. Eventually soloists and chorus alike rouse to enthusiasm for the bold journey: "Away, O soul, instantly hoist the anchor," and they set out to steer for the "deep waters only." This might have served for a grandiose, tub-thumping ending. But Vaughan Williams has a much more powerful idea in store. After a pause, on which we are invited to contemplate the heroism of the journey, the soprano quietly adds, "O my brave soul! O farther sail!" And this close moves beyond the simple vigor of immediate activity to a renewed and unending—but progressively hushed—search for a goal too far to be more than dimly perceived, as the "sailors" vanish into deep silence.

—S.L.

Text begins on page 35.



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I. A Song for all Seas, all Ships

Baritone, Soprano, Chorus

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

(Baritone)

Today a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships—of waves spreading and spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

(Soprano)

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,

(Baritone)

A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

II. On the Beach at Night, alone

Baritone, Chorus

On the beach at night, alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and enclose them.

*Please turn the page quietly,
and only after the music has stopped.*

III. (Scherzo) The Waves

Chorus

After the sea-ship, after the whistling winds,
After the white gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.

IV. The Explorers

Baritone, Soprano, Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations, with questions, baffled, formless,
feverish, with never-happy hearts, with that sad incessant refrain,—*‘Wherefore
unsatisfied soul? Whither O mocking life?’*

Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?

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Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the the time has arrived.
After the seas are all crossed,
After the great Captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

O we can wait no longer,
We too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like water flowing,
Bear me indeed as through regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.
Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
Cut the hawsers—haul out—shake out every sail!
Reckless O Soul, exploring, I with thee, and thou with me,
Sail forth, steer for the deep waters only,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

—Walt Whitman

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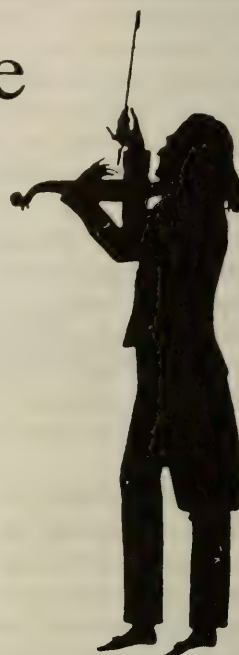
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Howard Pollock's *Walter Piston* (UMI Research Press, out of print) was the first full-length discussion of the composer's life and work. Peter Westergaard's "Conversation with Walter Piston" is an informative interview, found in *Perspectives on American Composers*, edited by Benjamin Boretz and Edward Cone (Norton paperback). Piston's central and enduring role as a teacher is highlighted in Howard Pollock's new book *Harvard Composers: Walter Piston and his Students from Elliott Carter to Frederic Rzewski* (Scarecrow Press), which offers extended discussion of thirty-three of Piston's students and their artistic relationship with their teacher. Michael Tilson Thomas recorded the Second Symphony with the Boston Symphony Orchestra in 1970 in connection with the last performances here; it is a lively and moving reading that has happily been reissued on compact disc (DG, with Thomas's BSO recordings of William Schuman's Violin Concerto, with soloist Paul Zukofsky, and Carl Ruggles' *Suntreader*). Gerard Schwarz's recent disc of Piston's Second and Sixth symphonies and *Sinfonietta* is part of a projected complete cycle of Piston's orchestral works (Delos).

Michael Kennedy's *The Works of Ralph Vaughan Williams* (Oxford, available in paperback) is the standard study. The hardcover edition contains a very extensive catalogue of the composer's works, running to some 250 pages, that is not included in the paperback version. Ursula Vaughan Williams, the composer's second wife, has written a biography that naturally is rather more personal in tone, *R.V.W.* (Oxford). James Day's brief *Vaughan Williams* in the Master Musicians series (Littlefield paperback) is an excellent short study. Hugh Ottaway's *Vaughan Williams Symphonies* in the BBC Music Guides (University of Washington paperback) is a perceptive introduction to that aspect of his work. Of the half-dozen versions of *A Sea Symphony* currently available on compact disc, I particularly like the spacious, symphonic approach of Bernard Haitink with the London Philharmonic Orchestra and Chorus, Felicity Lott, and Jonathan Summers (EMI). André Previn's reading with the London Symphony Orchestra and Chorus, Heather Harper, and John Shirley-Quirk has more nervous energy and drive (RCA). An inspired monaural recording, if you can find it, is the 1954 version by Sir Adrian Boult with the London Philharmonic, Isobel Baillie, and John Cameron; it may still be available on English Decca but is not currently listed in American catalogues. Boult's later stereo recording, with the London Philharmonic Orchestra and Chorus, Sheila Armstrong, and John Carol Case, is available on an Angel compact disc.

—S.L.



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Roger Norrington



Born in Oxford, England, Roger Norrington sang and played the violin from an early age; he studied English literature at Cambridge University and conducting at the Royal College of Music in London. In 1962 he formed the Schütz Choir. He was musical director of Kent Opera from its founding in 1969 until 1984; from 1985 to 1988 he was principal conductor and artistic advisor of the Bournemouth Sinfonietta and principal guest conductor of the Jerusalem Symphony. In 1986 Mr. Norrington signed an exclusive long-term contract with EMI, for which company he has recorded the complete Beethoven symphonies and piano concertos, Brahms's *German Requiem*, Mozart's *Don Giovanni* and *Die Zauberflöte*, and orchestral works by Berlioz, Schubert, Schumann, Weber, Wagner, Mendelssohn, Rossini, and Brahms. These recordings were made with the London Classical Players, which Mr. Norrington founded in 1978 specifically to explore historical performance practice. Together they perform regularly at the South Bank, where their series of "Experience Weekends" draws capacity audiences. They have also appeared at major European music centers and festivals, toured the United States, and made numerous television programs, including the complete Beethoven symphonies for the BBC. Mr. Norrington has led numerous orchestras in Europe and North America. His first appearance with a major American orchestra was with the Boston Symphony Orchestra at Tanglewood, on the occasion of his BSO debut in July 1988;



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he has since conducted the orchestra regularly at Tanglewood and at Symphony Hall. Mr. Norrington has conducted opera at the Royal Opera, English National Opera, La Scala, La Fenice in Venice, and Florence's Teatro Comunale. He has also appeared with such period-instrument groups as the Orchestra of the 18th Century, the Boston Early Music Festival, the Netherlands Bach Society, and the Early Opera Project, as well as with the San Francisco Symphony, and the Orchestra of St. Luke's in New York, of which he is music director. Mr. Norrington appeared most recently with the Boston Symphony Orchestra at Tanglewood last summer. His most recent Symphony Hall appearance was this past December, when he led Berlioz's *L'Enfance du Christ* with the Orchestra of St. Luke's.

Janice Watson



Making her Boston Symphony debut at these concerts, soprano Janice Watson has won three of Great Britain's most coveted song awards: the Kathleen Ferrier Memorial Award, the Royal Overseas League Gold Medal, and second prize in the Peter Pears Song Competition. Ms. Watson attended the Guildhall School of Music and Drama, where she continues to study with Johanna Peters. She made her Royal Opera House debut in 1990 as Musetta in *La bohème* and has appeared with Welsh National Opera in *La bohème* (as Musetta), *Così fan tutte* (Fiordiligi), *Count Ory* (Adele), *Die Fledermaus* (Rosalinde), *Die Zauberflöte* (Pamina), *Eugene Onegin* (Tatiana), and *Lucia di Lammermoor*

(Lucia). For the Chelsea Opera Group she has performed as Magda in *La rondine* and in the title role of *Manon Lescaut*. Ms. Watson recently made her United States opera debut with San Francisco Opera singing the title role in Strauss's *Daphne*, which she repeated in London with Andrew Davis and the BBC Symphony. Her recent Paris Opéra debut was as Pamina in *Die Zauberflöte*. Ms. Watson's concert repertory in recent seasons has included performances of Brahms's *German Requiem*, Haydn's *Lord Nelson Mass* and *The Seasons*, Bach's *Magnificat*, *Christmas Oratorio*, and *St. Matthew Passion*, Britten's *Les Illuminations*, Vaughan Williams's *Pastoral Symphony*, Elgar's rarely-heard *Spirit of England*, Handel's *Messiah*, Schubert's *Stabat Mater*, Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, Strauss's Four Last Songs, Joubert's *South of the Line*, and Orff's *Carmina burana*. In recital she has sung with the Songmakers' Almanac in their Wigmore Hall series in London, in the St. John's Smith Square 20th Anniversary Celebration, at the Wexford Festival, at the 1992 Edinburgh International Festival—for which she won the Scotsman and Hamada awards granted for the festival's most exciting event—and in the 1992-93 Song Recital Series at London's South Bank Centre. Future engagements include performances as Pamina with the Opéra de Paris-Bastille, Arminda in *La finta giardiniera* and Marguerite in *Faust* for Welsh National Opera, Haydn's *Lord Nelson Mass* with Richard Hickox and the Northern Sinfonia, Strauss's Four Last Songs with the London Philharmonic, and Orff's *Carmina burana* at this year's BBC Proms.

Kevin McMillan



Baritone Kevin McMillan's engagements in the past few years have included appearances with virtually every major North American orchestra, under the direction of such conductors as Kurt Masur, Roger Norrington, Herbert Blomstedt, Sergiu Comissiona, Neeme Järvi, and Charles Dutoit. Last season in Europe he made debut appearances in Berlin, Munich, Leipzig, Hamburg, Madrid, and Cologne. After preliminary schooling in his native Canada, Mr. McMillan studied at the Britten-Pears School in England and did graduate work at the Juilliard School in New York. His orchestral and oratorio repertoire ranges from Bach's *St. Matthew Passion* and the title role in Monteverdi's *Orfeo* to

Mahler's *Songs of a Wayfarer* and Penderecki's *St. Luke Passion*. Despite injuries he sustained in an accident years ago, operatic singing also figures in his career: he has sung the roles of Schaunard in *La bohème* and Papageno in *Die Zauberflöte* in concert presentations of those works. Mr. McMillan's first love has always been the solo recital. One of Canada's busiest recitalists, he has given successful debut recitals in London and New York and is heard regularly

on CBC broadcasts. He was recently reinvited to Lyon, France, following his debut there with Schubert's *Die schöne Müllerin*, and he appeared last summer singing Schumann's *Dichterliebe* at the "Sommerfest" in Minneapolis. Early 1994 brings a recital tour with stops in Washington, Atlanta, Toronto, Richmond, Halifax, and St. John's, Newfoundland. Mr. McMillan has recorded for London/Decca, Dorian, Chandos, Deutsche Harmonia Mundi, and Pro Arte. Two Canadian releases for Marquis and CBC Records were nominated for Juno Awards. His recording of Nielsen's Symphony No. 3 for London/Decca with Herbert Blomstedt and the San Francisco Symphony was named "Best Symphonic Recording" of 1991, and his recording of Orff's *Carmina burana* with the same forces received a 1992 Grammy Award. Mr. McMillan is making his first Boston Symphony subscription appearances at these concerts, having previously performed with the orchestra at Tanglewood in July 1990.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinghai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus

John Oliver, Conductor

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Annette Anfinrud
Margaret Aquino
Ingrid Bartinique
Emily J. Bender
Michele M. Bergonzi
Joanne Colella Boag
Sarah Brannen
Bonita Ciambotti
Jane Circle
Patricia Cox
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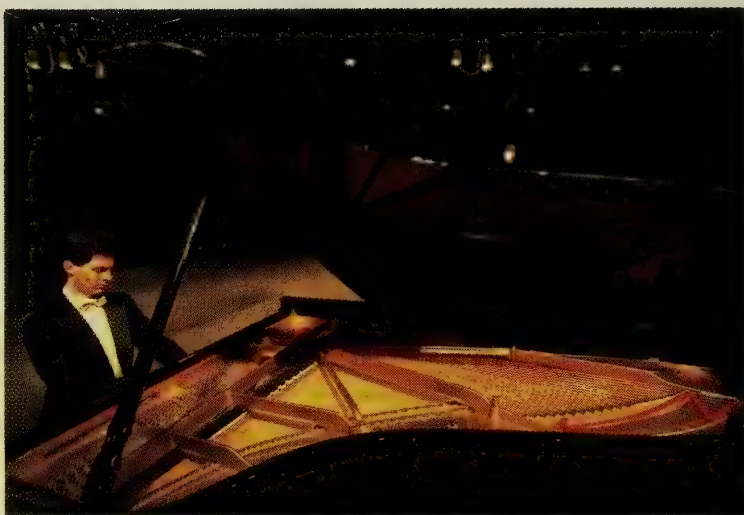
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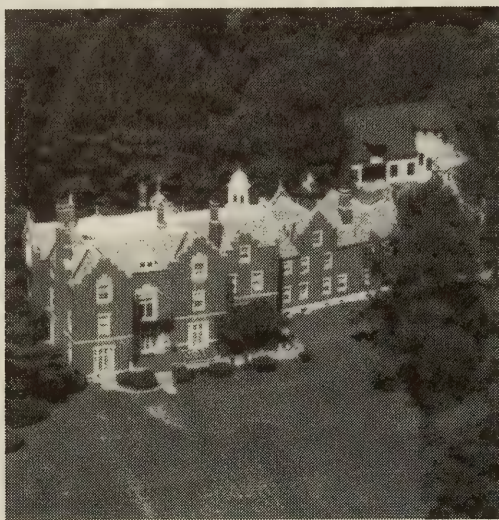
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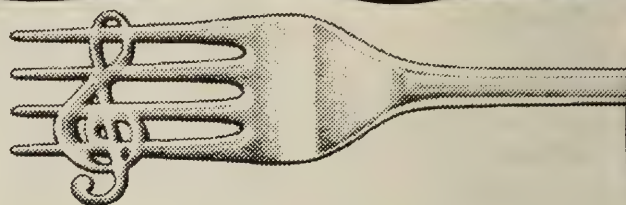
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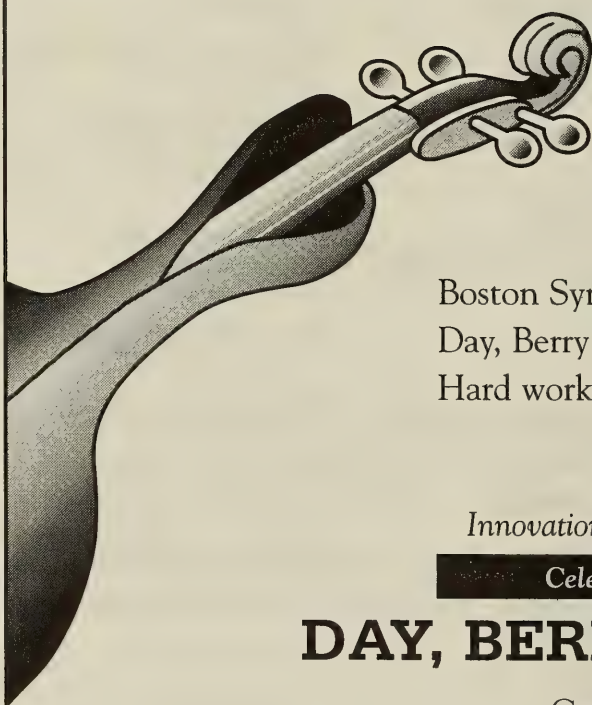
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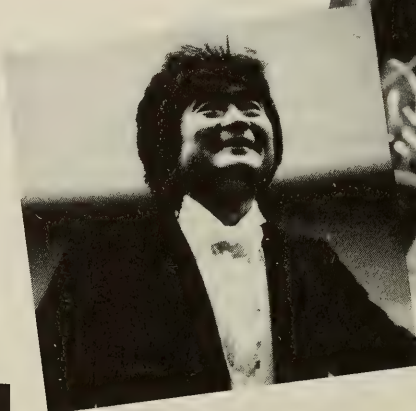
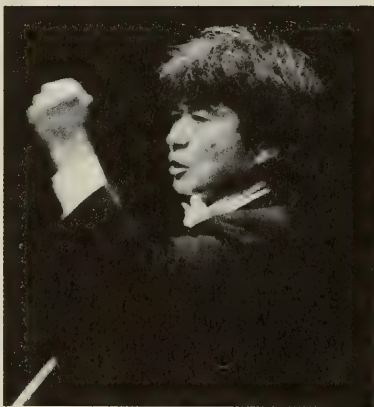
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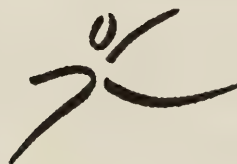
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Thursday, March 31, at 8

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Saturday, April 2, at 8

Tuesday, April 5, at 8

SEIJI OZAWA conducting

SCHUBERT

Overture to *Rosamunde*

REGER

Piano Concerto in F minor, Opus 114

Allegro moderato

Largo con gran espressione

Allegretto con spirito

PETER SERKIN

INTERMISSION

BEETHOVEN

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro –

Allegro

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Friday 'B'—April 1, 1:30-3:20

Saturday 'A'—April 2, 8-9:50

Tuesday 'C'—April 5, 8-9:50

SEIJI OZAWA conducting

PETER SERKIN, piano

SCHUBERT Overture to *Rosamunde*

REGER Piano Concerto

BEETHOVEN Symphony No. 5

Wednesday, April 6, at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:30 in Symphony Hall.

Thursday 'A'—April 7, 8-9:40

Friday 'A'—April 8, 1:30-3:10

Saturday 'B'—April 9, 8-9:40

Tuesday 'B'—April 10, 8-9:40

SEIJI OZAWA conducting

JOSEF SUK, violin

YO-YO MA, cello

MOZART Symphony No. 32

HARBISON Cello Concerto

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Thirteenth Season, 1993-94



SUPPER CONCERT VII

Thursday, March 24, at 6

Tuesday, March 29, at 6

FENWICK SMITH, flute

WILLIAM R. HUDGINS, clarinet

GREGG HENEGAR, bassoon

AMICI STRING QUARTET

BONNIE BEWICK, violin

TATIANA DIMITRIADES, violin

KAZUKO MATSUSAKA, viola

JOEL MOERSCHEL, cello

PISTON

Three Pieces for flute, clarinet, and bassoon

Allegro moderato e grazioso

Adagio

Allegro vivace

Messrs. SMITH, HUDGINS, and HENEGAR

BRAHMS

String Quartet in A minor, Opus 51, No. 2

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato

Finale: Allegro non assai

AMICI STRING QUARTET

Please exit to your left for supper following the concert.

Week 20

Walter Piston**Three Pieces for flute, clarinet, and bassoon**

The Three Pieces were composed during Walter Piston's student days in Paris and premiered there on May 8, 1925, at a concert of the Société Nationale. The following year they became his first work to be published. He had come late to music (having pursued for a time an artistic career and supported himself as an engineering draftsman). Thus this earliest recognized piece was composed when Piston was thirty-one years old—the age at which Schubert died! Still, the work quickly became a repertory piece all over Europe and the United States. Piston was reticent about discussing the composers who influenced him, though he was surely listening to Stravinsky, Hindemith, and Schoenberg in those years. Paul Dukas found the Three Pieces "Stravinskique," and certainly many passages—including the independently overlapping rhythmic patterns at the very beginning—recall *L'histoire du soldat*.

Already, though, certain elements that we now recognize as fundamental characteristics of Piston himself are at hand: restrained and graceful melodies, even at their most chromatic, careful planning of the proportions of sections, and a beautiful scoring for the instruments. Piston himself once commented modestly that the Three Pieces "are intended simply as pleasant and mildly diverting pieces to play and listen to. The first playful, the second nostalgic, and the third more dance-like. To the composer they seem like concise pencil drawings."

Johannes Brahms**String Quartet in A minor, Opus 51, No. 2**

Brahms never wanted the reputation of "Beethoven's heir" that the musical public and some of his friends foisted on him. Though he composed constantly from the age of twenty, he was wary of offering works in the two genres that Beethoven had made signally his own, the symphony and the string quartet. As with the symphony (he held back his first until he was forty-three), he spent many years working on string quartets before he was ready to let one out into the world. At a very early stage of his career Brahms had shown some of his music to his older and more experienced friend Robert Schumann, who proposed submitting some of it for publication. This included a string quartet, but Brahms modestly withdrew that work from consideration; we do not know whether it survives in any form. But he had to tackle the string quartet eventually. Certainly he worked on quartets long before the appearance of the two Opus 51 quartets in 1873, when he was forty. He claimed at one point to have written and destroyed no fewer than twenty quartets before bringing out the C minor, Opus 51, No. 1. And he may actually have begun the two that eventually appeared as Opus 51 twenty years before he finally considered them ready for the light of day.

The A minor quartet likewise went through an extended gestation period; it was finished enough for Brahms to play through for a friend, the scholar Hermann Deiters, in 1868. He finally allowed it to be performed in Berlin on October 18, 1873, two months before the C minor quartet was premiered. The performers were Brahms's old friend Joseph Joachim and his quartet, and Brahms filled the music with references to Joachim and to their friendship, although the Opus 51 quartets in fact bear a dedication to Brahms's correspondent and chamber music partner, Theodor Billroth, one of the most distinguished medical men of the day.

The A minor quartet is filled with a wealth of canon and counterpoint, à la Bach. The first reference to Joachim comes right at the outset: the first violin's second, third,

and fourth notes are on the pitches F-A-E, which Joachim had once employed as his personal motto (they stood for "*frei aber einsam*"—"free but lonely"). Later Brahms reworks this motif, joining it with his own response, F-A-F (for "*frei aber froh*"—"free but happy"). Though this minor-key quartet tends toward sombre moods, the graceful second theme offers relief. The development is extraordinarily rich in imitative counterpoint used for expressive purposes. The second movement's simple ABA form is considerably elaborated. Schoenberg marveled at the motivic linking and mirroring in this movement. The third movement is a slow minuet whose drooping cadences alternate with a livelier passage in duple meter. Twice there is an interruption in which both themes are combined in an astonishing contrapuntal transformation: first violin and viola play the minuet theme in canon, while second violin and cello simultaneously play a transformation of the livelier theme in canon! The finale is a lively sonata-rondo on a dancelike theme of Hungarian cast (another possible bow to Joachim). This undergoes lively variation in cross-rhythms and transformation before returning in the lively, but sober, conclusion.

—Notes by Steven Ledbetter

A native of Medford, Massachusetts, flutist Fenwick Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano. A member of the Boston Symphony Orchestra since 1978, he is currently the BSO's acting assistant principal flute. Mr. Smith spent three years in West Berlin, where he studied with James Galway and was a member of the Berlin Symphony Orchestra. For thirteen seasons he was a member of the twentieth-century music ensemble Musica Viva; he is currently a member of the Boston Chamber Music Society and the Mélisande Trio, in addition to giving frequent solo recitals. Mr. Smith teaches at the New England Conservatory of Music and the Tanglewood Music Center. He is the featured performer on recent compact discs of music by the French composer Charles Koechlin and the German composer Carl Reinecke.

Clarinetist William R. Hudgins joined the BSO as second clarinet in the fall of 1992 and is currently the orchestra's acting assistant principal clarinet. Formerly principal clarinet of the Charleston Symphony Orchestra, he also held positions as principal clarinet and assistant first clarinet with the Sinfonica Municipal de Caracas, principal clarinet with the Nashua Symphony in New Hampshire, and principal clarinet with the Atlanta Opera. A Tanglewood Music Center Fellow in 1979, he played in the Spoleto Festival Orchestra for several seasons and was also a participant in the Aspen Music Festival. His teachers included Harold Wright, Richard Waller, Pasquale Cardillo, and Jules Serpentine.

Gregg Henegar joined the Boston Symphony Orchestra as its contrabassoonist in the fall of 1992, having previously been contrabassoonist with the Houston Symphony since 1975. A strong advocate of new works for his instrument, Mr. Henegar has performed frequently as soloist in Donald Erb's Contrabassoon Concerto, commissioned by the Houston Symphony for Mr. Henegar in 1985 and which he recorded with the London Philharmonic. Mr. Henegar studied bassoon with George Goslee at the Cleveland Institute of Music and with Sanford Berry at the University of Illinois. A former faculty member at the University of Houston, Cleveland Music School Settlement, Sam Houston State University, and Rice University, he is the author of "Modern Exercises for the Contrabassoon."

Formed in 1990 by four members of the Boston Symphony Orchestra who wished to explore the rich heritage of string quartet literature, the Amici String Quartet takes its name from the Italian word meaning "friends," in the hope that after the necessary rigors of rehearsing they would indeed be able to live up to their name and remain friends. Since its debut, the group has been featured in numerous concerts in the Boston area and in the Berkshires.

Born in Honolulu, Hawaii, in 1963, violinist Bonnie Bewick joined the Boston Symphony Orchestra in January 1987. Ms. Bewick performs frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute in Philadelphia. Ms. Bewick has made solo appearances with the Boston Pops, the New England Philharmonic (of which she has appeared as concertmaster), the Cape Ann Symphony in New England, and a number of west coast orchestras. She has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, and an Artist Diploma, from the Indiana University School of Music. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize of the Accademia Musicale Chigiana of Siena, Italy, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. An active chamber musician, Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York.

Violist Kazuko Matsusaka joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischhoff National Chamber Music Competition, Ms. Matsusaka has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Born and raised in Oak Park, Illinois, Joel Moerschel received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel has been a soloist on numerous occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. An active member of Boston's musical community, he has been devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with Boston Musica Viva and Collage New Music. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

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Faces of the BSO: Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

A Tribute to the Calvert Trust

The appearances of Peter Serkin on March 31, April 1, April 2, and April 5 have been funded in part by The Calvert Trust Endowment Fund. The Calvert Trust was established in 1965 by the late Mrs. Ruth Crary Young and named in honor of her father, Calvert Crary. Mrs. Young was a faithful Friday-afternoon subscriber and dedicated Friend of the Boston Symphony Orchestra during her lifetime. The Fund was created in 1989 to support the appearance of a guest artist each season.

"Salute to Symphony" 1994 Raises More Than \$200,000

The Boston Symphony Orchestra's largest fundraiser and community outreach event, "Salute to Symphony," surpassed its goal this year, raising more than \$200,000 for the Boston Symphony and Boston Pops orchestras. For the sixth consecutive year, NYNEX was the corporate sponsor of "Salute," which took place March 18 through 20 and included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, a Symphony Hall Open House, and a two-hour gala concert telecast on WCVB-TV Channel 5 seen by more than 360,000 viewers. The BSO's sixth annual Open House, which included performances throughout Symphony Hall, tours, and opportunities to meet musicians associated with the BSO, drew a crowd this year of nearly 8,000 people. The orchestra extends its thanks to all those who made pledges, to the many volunteers who donated their time and talents, and to WCRB, WCVB, and NYNEX, for helping to make "Salute to Symphony" a great success.

Nicholas T. Zervas to Succeed George H. Kidder as BSO President in September 1994

The Trustees of the Boston Symphony Orchestra have elected Dr. Nicholas T. Zervas President, effective September 1, 1994. Dr. Zervas will succeed George H. Kidder, who has been President of the BSO since

January 1, 1987, and was named a Trustee in 1977 and an Overseer in 1969. Dr. Zervas has been Vice-Chairman of the BSO's Board of Trustees since 1992 and a Trustee since 1988. He is Chief of the Neurosurgical Service at Massachusetts General Hospital and Higgins Professor of Neurosurgery at Harvard Medical School. He is currently on the Board of Scientific Counsellors of the Brain Research Institute at the University of Chicago and was elected to the Institute of Medicine of the National Academy of Science in 1992. A graduate of Harvard College and the University of Chicago School of Medicine, Dr. Zervas was Chairman of the Council on the Arts and Humanities of the Commonwealth of Massachusetts from 1984 to 1991 and was a member of the Board of Trustees of the New England Conservatory of Music from 1974 to 1978. In his new role as President, Dr. Zervas will share leadership with J.P. Barger, who has served as Chairman of the Board since 1989 and has been a member of the Board of Trustees since 1981.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include "Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist and composer Lawrence Wolfe. Scheduled for Sunday, May 1, at 5:30 p.m. at the Gamble Mansion in the Back Bay, the event promises two surprises: performances of some original compositions by Larry Wolfe, and appearances by other BSO musical friends.



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Enjoy the natural beauty of "Springtime at the Pakeen Farm" in Canton on Sunday, May 22, beginning at 1:00 p.m. The musical highlight of the afternoon will be a solo recital by BSO flutist Fenwick Smith at the historic "big house" of the farm. On Sunday, June 19, you can travel down east to York Harbor, Maine, for a traditional New England clambake. BSO principal trumpet Charles Schlueter and friends will be the musical guests at this seaside event. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, April 8, at 8 p.m. and Sunday, April 10, at 3 p.m. at Faneuil Hall, with an Open Rehearsal on Wednesday, April 6, at 7:30 p.m. BSO assistant principal cellist Martha Babcock is soloist in Saint-Saëns' Cello Concerto No. 1 in A minor, as part of a program also including the overture to Mozart's *Così fan tutte* and his Symphony No. 41, *Jupiter*. Concert tickets are \$27, \$23, and \$15 (\$5 discount for students and seniors). Open Rehearsal tickets are \$9 (\$7 students and seniors). For more information, call (617) 426-2387.

The Boston Artists Ensemble performs Bartók's String Quartet No. 2, Opus 17, and Beethoven's String Quartet No. 15 in A minor, Opus 132, on Friday, April 8, at 8 p.m. at the Second Church in Newton, 60 Highland Street, West Newton, and on

Friday, April 22, at 8 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are BSO violinists Victor Romanul and Tatiana Dimitriades, BSO violist Burton Fine, and BSO cellist Jonathan Miller, the ensemble's founder. Call (617) 527-8662 for ticket information, including senior and students discounts, and Peabody Museum member discounts.

BSO assistant concertmaster Laura Park and BSO cellist Joel Moerschel appear with The Boston Players on Sunday, April 10, at 3 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program, entitled "Boston composers," features music of Yehudi Wyner, Leon Kirchner, Gunther Schuller, Donald Martino, and Charles Martin Loeffler. Tickets are \$15 (\$7.50 students and seniors). For more information, call (617) 353-8724.

Ronald Knudsen leads the Newton Symphony Orchestra in an evening of selections from the music of Gilbert and Sullivan for the orchestra's annual Benefit Pops Concert on Sunday, April 10, at 8:30 p.m. in the grand ballroom of the Newton Marriott Hotel, 2345 Commonwealth Avenue in Newton. The soloists will be from the Boston Academy of Music, Richard Conrad, artistic director; the costumed Savoyards of the BAM will sing selections from *Ruddigore*, *H.M.S. Pinafore*, and *The Yeomen of the Guard*; the master of ceremonies will be BSO musicologist and program annotator Steven Ledbetter. Tables for ten or twelve are available; for ticket information and reservations, call (617) 965-2555.

Boston Symphony Orchestra

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LOOKING AHEAD . . .

Announcing the Boston Symphony Orchestra's 1994-95 Subscription Season

The Boston Symphony Orchestra's 1994-95 subscription season promises a fascinating mix of familiar and unfamiliar music led by Music Director Seiji Ozawa. Highlighting the year will be one of the most intriguing musical surveys the BSO has ever offered its subscribers, as Mr. Ozawa and a number of guest conductors lead a season-long selection of music chosen to commemorate the fiftieth anniversary of the end of World War II, a cataclysmic event that profoundly changed the course of world history. Mr. Ozawa's programs will also include music of Beethoven, Brahms, Ravel, Strauss, and Tchaikovsky; the world premiere of a new work commissioned by the Boston Symphony Orchestra from French composer Henri Dutilleux; the Boston premiere with soloist Leon Fleisher of Lukas Foss's Piano Concerto for the left hand, commissioned by the BSO and scheduled to receive its world premiere at Tanglewood this summer; and a recent work by Toru Takemitsu. In addition, Mr. Ozawa will continue the survey begun last fall of significant works by Hector Berlioz.

To initiate the subscription season offerings of music commemorating the end of World War II, Mr. Ozawa will open his first program of 1994-95 with Penderecki's *Threnody for the Victims of Hiroshima*. As it proceeds, the survey will include not just works written during the war, some of them specifically influenced by wartime circumstances (Copland's *Fanfare for the Common Man*, Prokofiev's Symphony No. 5, Shostakovich's *Leningrad* Symphony, Roger Sessions' Symphony No. 2, Vaughan Williams' Symphony No. 5), but also pre-war compositions by composers forced to flee Europe, or whose works were banned by the Nazis (Kurt Weill's *The Seven Deadly Sins*, Weill's suite from *The Threepenny Opera*, Paul Hindemith's *Cupid and Psyche*, Erich Korngold's Symphony in F-sharp); works by composers who themselves died in the concentration camps (Pavel Haas's Study for Strings, Max Schulhoff's Concerto for Solo String Quartet with Chamber Orchestra, Hans Krása's Chamber Symphony); and works of reflection, consolation, and hope written since the war ended (Penderecki's *Threnody for the Victims of Hiroshima*, Schoenberg's *A Survivor from Warsaw*, Benjamin Britten's *War Requiem*). One of these works was composed as recently as last year—John Williams' *Remembrances*, from his film score to *Schindler's List*, to be performed with soloist Itzhak Perlman on Opening Night—reminding us that the lessons of World War II remain as immediate and relevant today as they were a half-century ago.

Continuing the Berlioz survey begun last year to mark his twentieth anniversary as the BSO's music director, Seiji Ozawa will lead the orchestra next fall in Berlioz's dramatic symphony *Roméo et Juliette*, with mezzo-soprano Susan Graham in her BSO debut, tenor Vinson Cole, bass-baritone Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor; in the song cycle *Les Nuits d'été* as originally orchestrated by the composer for three soloists, with Ms. Graham, Mr. Cole, and Mr. Cachemaille; orchestral selections from Berlioz's operatic masterpiece, *Les Troyens*; the *Waverley* Overture; Berlioz's little-known *Rêverie et Caprice* for violin and orchestra, with Malcolm Lowe, who next season celebrates his tenth anniversary as the BSO's concertmaster; and, in its Boston premiere, one of the most exciting musical discoveries of recent years: the twenty-year-old Berlioz's *Messe solennelle*—his earliest preserved large-scale work—which was destroyed by its dissatisfied composer following its initial performances, but which recently came to light in the form of the autograph manuscript, which was given by Berlioz to a friend. Later in the season, with soprano Sylvia McNair, Mr. Ozawa will lead *Les Nuits d'été* as it is more typically encountered, with a single soloist.

Sharing the Symphony Hall podium with Seiji Ozawa next season will be guest conductors James Conlon, Andrew Davis, Marek Janowski, James Levine, Roger Nor-



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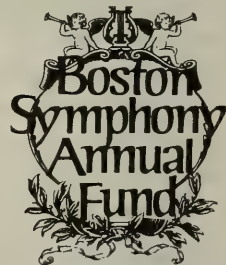
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KEEP GREAT MUSIC ALIVE

rington, Christof Perick, Heinz Wallberg, and BSO Assistant Conductor David Wroe. Valery Gergiev and Mariss Jansons will make their subscription series debuts, having previously conducted the orchestra at Tanglewood, as will John Mauceri, music director of Scottish Opera and a frequent guest with the Boston Pops. In addition, Mariss Jansons will lead music of Strauss, Shostakovich, and Ravel with the Oslo Philharmonic when that orchestra makes a guest subscription appearance in December, while the BSO is on tour in Hong Kong.

In addition to playing Berlioz's *Rêverie et Caprice*, BSO concertmaster Malcolm Lowe will be soloist in Brahms's Violin Concerto under Seiji Ozawa, as part of a program that will also feature the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—in Schulhoff's Concerto for Solo String Quartet. Guest soloists scheduled to appear with the orchestra for the first time include pianist Gerhard Oppitz, performing Brahms's Piano Concerto No. 2 as part of an all-Brahms program under the direction of Marek Janowski; pianist Dubravka Tomsic as soloist in Beethoven's *Emperor* Concerto under Seiji Ozawa; mezzo-soprano Anne Sophie von Otter and tenor Ben Heppner in Mahler's *Das Lied von der Erde* under James Levine; violinist Kyoko Takezawa in Prokofiev's Violin Concerto No. 1 under Andrew Davis; and vocalists Ute Lemper, Frank Kelley, Kelly Anderson, and Brian Jauhiainen in Weill's *The Seven Deadly Sins* under John Mauceri. Returning soloists include pianists Imogen Cooper in her subscription series debut (with Mozart's Piano Concerto No. 15 in B-flat, K.450), Horacio Gutiérrez (Chopin's Piano Concerto No. 1), Radu Lupu (Beethoven's Piano Concerto No. 1), Ursula Oppens (Mozart's Piano Concerto No. 14 in E-flat, K.449), Maria Tipo (Schumann's Piano Concerto), and André Watts (Beethoven's Piano Concerto No. 3); violinist Frank Peter Zimmermann (Mozart's Violin Concerto No. 3 in G, K.216); cellist Ralph Kirshbaum (Haydn's Cello Concerto No. 2 in D); vocalists Richard Clement (Weill's *The Seven Deadly Sins*), Anthony Rolfe Johnson (Britten's *War Requiem*), and Benjamin Luxon (also in the *War Requiem*); and the actor Malcolm Sinclair (Schoenberg's *A Survivor from Warsaw*).

Renewal brochures for the Boston Symphony Orchestra's 1994-95 season will reach subscribers shortly. If you do not currently subscribe to BSO concerts but would like to become a subscriber, please call (617) 266-7575.

—M.M.

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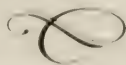
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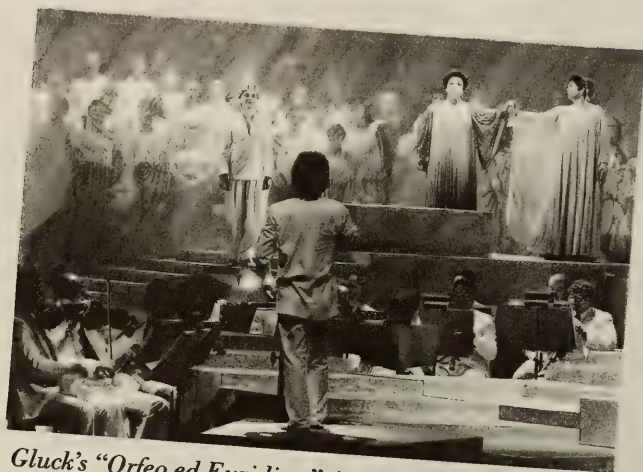
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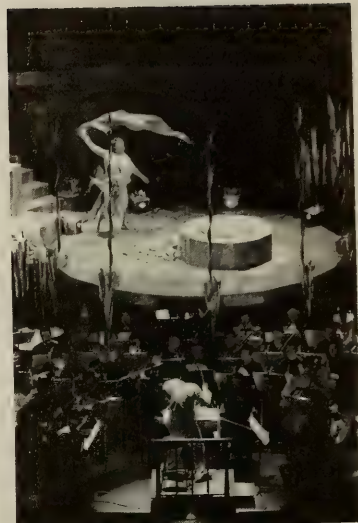


A Seiji Ozawa Scrapbook

Celebrating Seiji Ozawa's Twentieth Anniversary
as Music Director of the Boston Symphony Orchestra



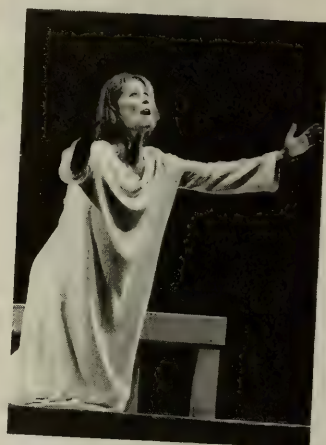
Gluck's "Orfeo ed Euridice," August 6, 1983, with Marilyn Horne (Orfeo), Benita Valente (Euridice), and Erie Mills (Amore)



Strauss's "Salome," April 16, 1991, with Hildegard Behrens (Salome), Mignon Dunn (Herodias), Ragnar Ulfung (Herod), and Jorma Hynninen (Jokanaan)



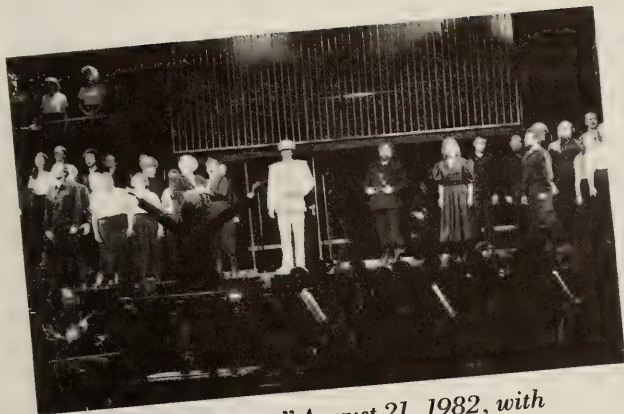
Bach's "St. Matthew" Passion, August 16, 1985, with Anthony Rolfe Johnson (The Evangelist), Benjamin Luxon (Jesus), soprano Edith Mathis, mezzo-soprano Carolyn Watkinson, tenor Keith Lewis, and baritone Richard Stilwell



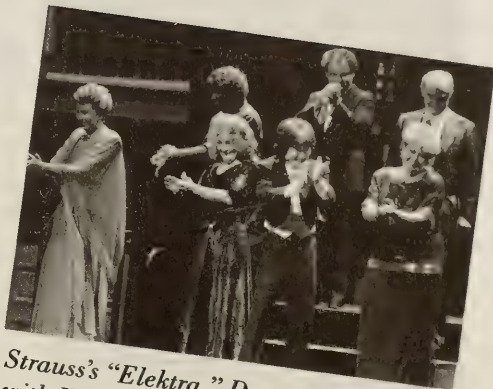
Honegger's "Jeanne d'arc au bûcher," August 12, 1989, with Marthe Keller (Jeanne d'arc) and Georges Wilson (Frère Dominique)



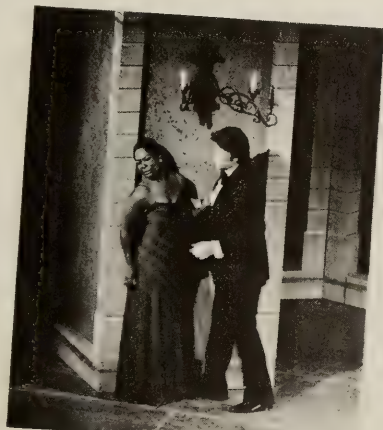
Tchaikovsky's "Pique Dame," October 16, 1991, with Mirella Freni (Lisa), Maureen Forrester (The Countess), Vladimir Atlantov (Herman), Dmitri Hvorostovsky (Yeletsky), and Sergei Leiferkus (Tomsky)



Beethoven's "Fidelio," August 21, 1982, with Hildegard Behrens (Leonore), James McCracken (Florestan), Franz Ferdinand Nentwig (Don Pizarro), Paul Plishka (Rocco), Victor von Halem (Don Fernando), Maria Fausta Gallamini (Marzelline), and Vinson Cole (Jaquino)



Strauss's "Elektra," December 12, 1987, with Hildegard Behrens (Elektra), Ruth Falcon (Chrysothemis), Christa Ludwig (Klytemnestra), James King (Aegisth), and Brian Matthews (Orest)



Puccini's "Tosca," July 26, 1980, with Shirley Verrett (Tosca), Veriano Luchetti (Cavaradossi), and Sherrill Milnes (Scarpia)



Scenes from Mussorgsky's "Boris Godunov," July 18, 1981, with Nicolai Ghiaurov (Boris Godunov) and Kenneth Riegel (Shuisky)



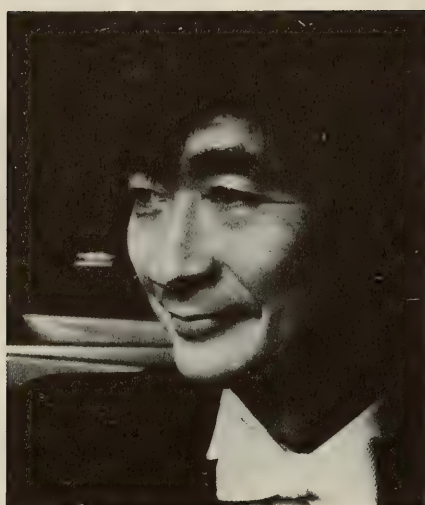
Verdi's "Falstaff," February 5, 1993, with Michael Sénéchal (Dr. Caius), David Gordon (Bardolph), James Courtney (Pistol), Benjamin Luxon (Falstaff), Paolo Coni (Ford), D'Anna Fortunato (Meg Page), Daniela Dessi (Alice Ford), Maureen Forrester (Mistress Quickly), Dawn Upshaw (Nannetta), and Frank Lopardo (Fenton)



Weber's "Oberon," August 2, 1986, with Paul Frey (Huon), Elizabeth Connell (Reiza), Philip Langridge (Oberon), Judith Howarth (Titania), Benjamin Luxon (Sherasmin), and La Verne Williams (Fatima)

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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sewitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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Overture to *Rosamunde* [*Die Zauberharfe*, D.644]

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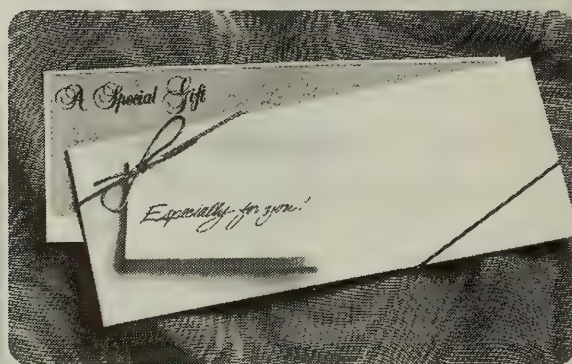
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Franz Schubert

Overture to *Rosamunde* [*Die Zauberharfe*, D.644]



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He composed the incidental music to Rosamunde, Princess of Cyprus, an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on December 20 of the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below). The so-called "overture to Rosamunde" (D.644) was first performed in the United States by the Germania

Musical Society under the direction of Carl Bergmann in Boston's Music Hall on January 22, 1853. Wilhelm Gericke introduced the overture to Boston Symphony audiences on December 12 and 13, 1884. Emil Paur, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Daniel Barenboim, and Joseph Silverstein have also performed it here. Sir Colin Davis led the most recent subscription performances in December 1982, Kurt Masur the most recent Tanglewood performance in August 1985. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz*, which he had admired enormously.) In any event, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater-an-der-Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance! Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a romance for alto, did not have time to write an original overture for the performance. But he had a couple of overtures in hand, written for stage works that had not yet been performed (and never were to be performed in the composer's brief lifetime).

Oddly enough, the overture performed on December 20, 1823, was not the one now performed almost universally as the *Rosamunde* overture! From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touch-

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ing and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And, indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (the borrowed overture is not included in this accounting), four numbers—all vocal selections, including the alto romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*." This, however, turned out to be not the overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe* ("The Magic Harp"), which had been performed at the Theater-an-der-Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the mistake of some posthumous editor of his works. It is possible, perhaps, that Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture, but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G-flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

—Steven Ledbetter

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Max Reger**Piano Concerto in F minor, Opus 110**



Johann Baptist Joseph Maximilian Reger was born in Brand, Upper Palatinate, Bavaria, on March 19, 1873, and died in Leipzig on May 11, 1916. He composed his only piano concerto in the summer of 1910, completing the work on July 16. The first performance took place in the Leipzig Gewandhaus on December 15, 1910, under the direction of Arthur Nikisch. The soloist was Frieda Kwast-Hodapp, to whom the score is dedicated. The first American performance was given by the Minneapolis Symphony Orchestra on November 16, 1945. Rudolf Serkin was the soloist, as he was also in the only previous Boston Symphony Orchestra performances, which took place on February 14 and 15, 1964, Erich Leinsdorf conducting. In addition to the piano solo, the

score calls for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, timpani, and strings.

During his own lifetime Max Reger was much discussed. Philip Hale noted in the Boston Symphony program book in 1908, "Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works." Reger did indeed compose with a ready facility and may have turned out too much in his short but intense career; yet there are a fair number of works that are both substantial and attractive. His music is only gradually becoming known to the general public today and is seriously underrepresented in recordings and performances, at least partly because of prejudicial attacks that continued to color his reputation for years after his death.

Reger's parents did not take seriously early signs of a bent toward music, with the result that his technique took some time to develop. At first he was influenced primarily by Brahms (an influence that is particularly evident in his only piano concerto), though a visit to Bayreuth at the age of fifteen confirmed his determination to devote himself to music. Despite his admiration for Wagner, he remained steadfastly a composer of absolute music. His attacks on program music during six years spent in Munich (1901-07) led to constant bickering with other composers there, but he began to turn out significant works, including a Sinfonietta, Opus 90, which caused a scandal at its premiere. Both in Munich and, soon after, in Boston, it was "both fiercely hissed and wildly applauded." In 1907, at the age of thirty-four, he became professor of composition in Leipzig, a position he held until 1915, when he moved to Jena for the remaining two years of his short life. While returning from a concert tour of the Netherlands, he stopped to visit friends in Leipzig in May 1916, and suffered a fatal heart attack. In his forty-three years, he had produced a voluminous output (the published opus numbers reach 145), including overtures, concertos, and tone poems for orchestra, as well as many choral works, dozens of chamber compositions, and many works for piano or organ.

Reger's music combines elements of the Baroque and Romantic styles. He was a devotee of J.S. Bach, an interest that naturally turned Reger in the direction of elaborate polyphonic writing, though joined with the wide-ranging harmonies of the late nineteenth century. This sometimes gives the impression of constant modulation for its own sake, lacking clear points of harmonic arrival or striking contrasts in texture. One of his principal rivals, Richard Strauss, who also greatly overshadowed Reger in reputation, accused him of looking backwards rather than forward with his music, in spite



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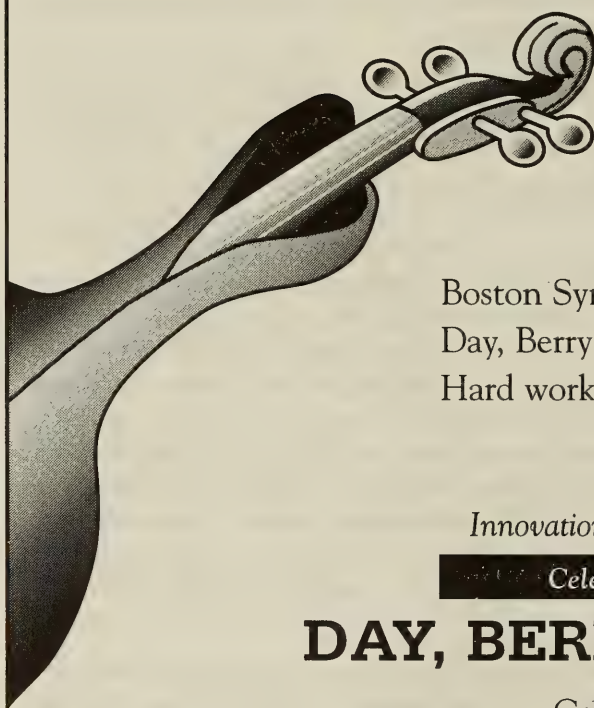
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of its harmonic complexity. "Away with everything for which the only justification is that there has already been a yesterday!" Yet this is the same Strauss who adored and used the music of Mozart in much the same way that Reger adored and used the music of Bach.

Despite Reger's unhappy reputation, there are, in fact, many compositions in his work list that are both accessible and enjoyable. His gradual acceptance of Mozart, whose music he did not at first appreciate, may have had an effect on the clearer textures of his most popular orchestral work, the *Mozart Variations*, Opus 132. The *Hiller Variations*, too, are brilliantly scored, less intent on profundity than some of Reger's music, but distinctly attractive.

It was only natural that Reger, a super performer at the keyboard, should want to write a piano concerto. He struggled through an early concerto in F minor intended for Eugene d'Albert—reputedly through four complete drafts—before giving it up as a lost cause, destroying the score, and sending the title page of the manuscript to pianist Frieda Kwast-Hodapp with the inscription "An unfortunate piano concerto," to which he added the note, "This beastly thing belongs to Frau Kwast, as affirmed by the Head Beast Max Reger."

It was for this same Frau Kwast that Reger made his second attempt at a piano concerto, in the same key as the first. This time he succeeded in his attempt. He sent the

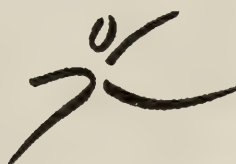
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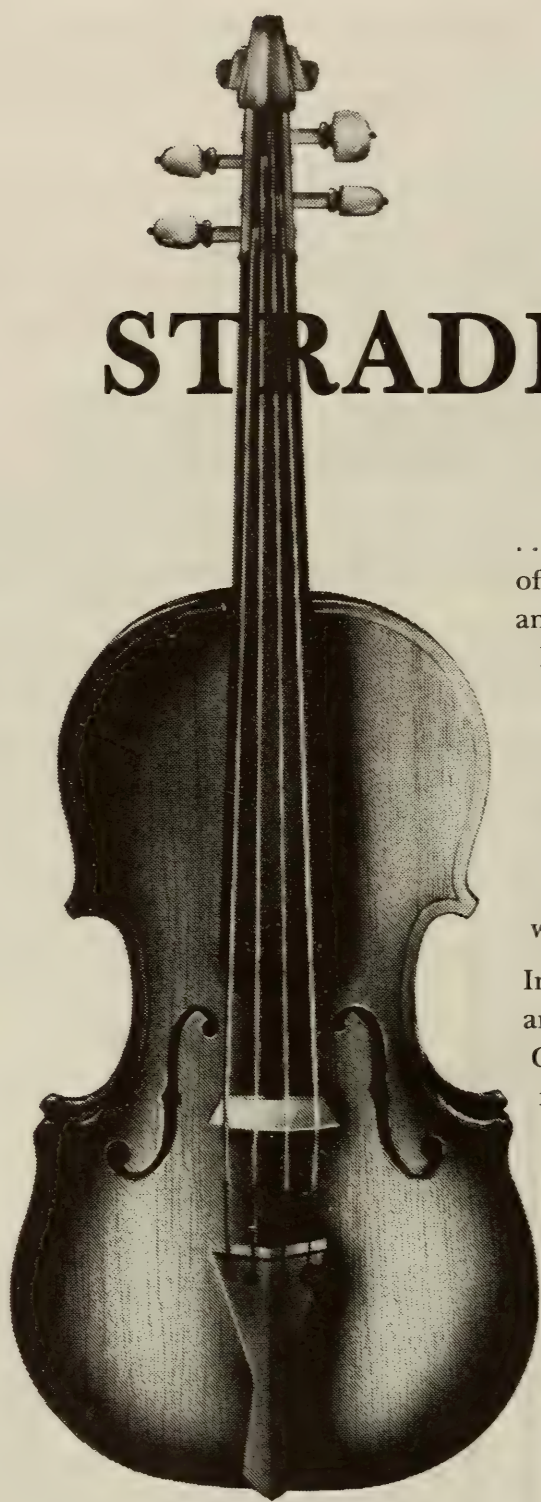
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score to her in mid-July 1910 and was delighted to discover that she had memorized it by the end of September and was ready to perform it. The premiere, under former BSO music director Arthur Nikisch, aroused both enthusiasm and strong resistance. Reger himself was depressed at the audience's reaction, and his mood did not improve even when Frieda Kwast performed the concerto thirty times in various cities soon after.

Though the concerto is not heard with great frequency, this is certainly at least partly due to the extraordinary difficulty of the solo part, which is also not designed to win easy converts by virtue of vacuous dexterity. Yet it has had notable proponents, including Rudolf Serkin, who played it in Essen on the tenth anniversary of the composer's death and performed it with many of the major American orchestras, including Minneapolis, Boston, New York, and Philadelphia (with which he made a notable recording). The father's active support of Reger's music has been taken up by his son Peter.

Reger treats the piano not as a flashy virtuoso soloist, but rather as an integral part of the orchestral musical texture; the piano part is, however, of enormous difficulty, requiring stamina as well as musical insight to bring off. The composer's obvious model is the work of Brahms, particularly the latter's Second Concerto, almost a symphony for piano and orchestra rather than a concerto. The first movement has a strongly symphonic character, rugged and even violent in its affect. The orchestra opens with an extended introduction of an agitated character, marked by obsessive drum rolls. The nearly constant chromaticism of Reger's style prevents the strong establishment of a home key, but the thematic and harmonic material is distinctive enough to be recognized in later appearances. The piano's part is at first galloping and thunderous by turns, but it later forms a partnership with the orchestra in the continuing development of the major motives.

The middle movement is ravishingly lyrical, with delicate colorations supporting the soloist's sustained song. The finale is as close as Reger comes to a kind of rustic peasant dance—though these rustic peasants have clearly taken a course in advanced chromatic harmony. The pianist presents the rondo theme at the outset, and the high spirits are divided evenly between the soloist and orchestra.

—S.L.

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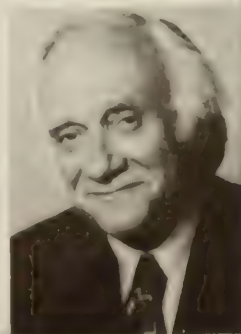
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Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841. That same year, on April 3, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on December 17, 1881, the ninth concert of the orchestra's first season; BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Max Rudolf, Rafael Kubelik, Hans Vonk, Eugene Ormandy, Klaus Tennstedt, Edo de Waart, Joseph Silverstein, Kurt Masur, Seiji Ozawa, and Marek Janowski, who led the most recent subscription performances in March 1992 and the most recent Tanglewood performance in August 1992. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "Ah! perfido" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and the one labeled "No. 6" was, of course, the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a

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program including, besides some Mozart and Haydn, his own Septet and First Symphony in April 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical

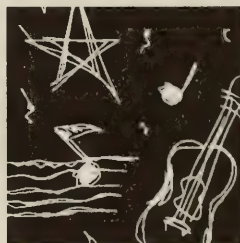


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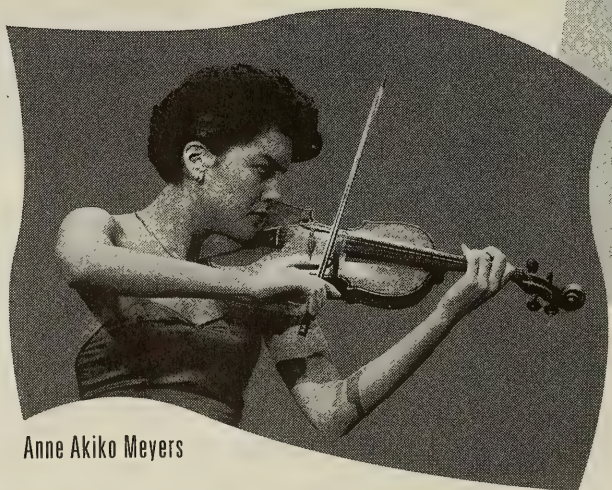
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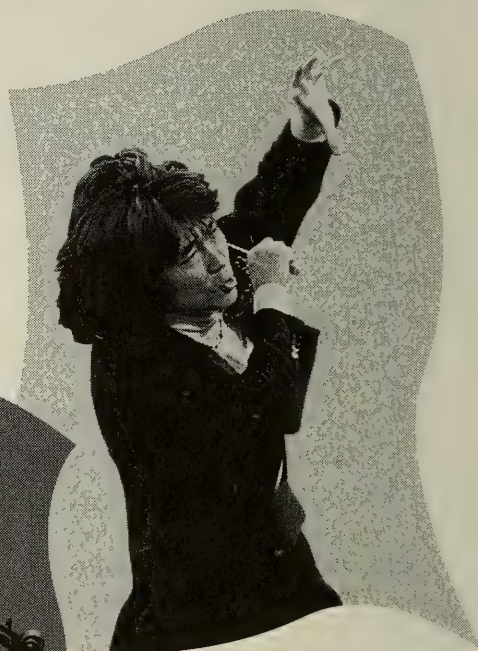
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for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note some years back, John N. Burk wrote that “something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hide-bound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.”

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as “one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute” and, following a detailed analysis, noted its effect upon the listener: “For many people, the whole work rushes by like an ingenious



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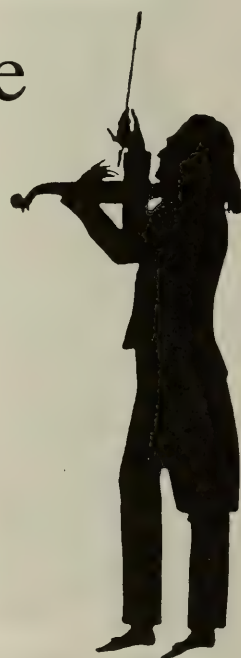
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rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him.”

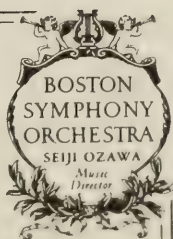
In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, “the concept of a heroic music responding to the stormy currents of contemporary history.” The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken almost for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. For a while, Beethoven’s Fifth seemed to have fallen from grace. Once rarely absent from a year’s concert programming, and frequently used to open or close a season, it was for a while widely considered to be overplayed, overpopularized. Audiences appeared to be tired of it, and it was relegated to “popular” programs or Beethoven festivals. More recently the Fifth Symphony has been restored to its rightful place in the repertory. For, at least every so often, this symphony demands, even needs, to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

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Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the “D.” numbers of his chronological catalogue of the composer’s works. One of the most interesting of Deutsch’s many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chézy and George Grove’s account of his happy discovery in Eduard Schneider’s dusty closet. The excellent Schubert article in *The New Grove* by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert’s biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. His article, “Franz Schubert and the Peacocks of Benvenuto Cellini,” in *19th-Century Music* for Spring, 1989 attracted considerable attention for its picture of Schubert as a homosexual libertine. A later issue of the same journal was entirely devoted to further discussion of the question, pro and con, and an analysis of its significance. Most recordings of the *Rosamunde* music include only the instrumental works. Sir Colin Davis recorded the overture and some orchestral selections with the Boston Symphony Orchestra (Philips). If you want to hear the vocal selections as well, try Kurt Masur’s recording with the Leipzig Gewandhaus Orchestra and soprano Elly Ameling (Philips), or Claudio Abbado’s with the Chamber Orchestra of Europe and mezzo-soprano Anne Sophie von Otter (DG).

Although a good deal has been written about Reger in German, there is no general study in English; the article by Helmut Wirth in *The New Grove* is a good place to start. In addition there is a nice brief appreciation of Reger in a chapter of Gervase



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Hughes's *Sidelights on a Century of Music, 1825-1924* (St. Martin's). It would be very good to have Rudolf Serkin's performance of the Piano Concerto with Eugene Ormandy and the Philadelphia Orchestra returned to the catalogue. In the meantime the only available recording is that with Gerhard Oppitz as soloist and the Bamberg Symphony conducted by Horst Stein (Koch Schwann).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove Dictionary of Music and Musicians* is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome new general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson). Like the recent *Mozart Companion*, this volume is richly filled with compact and accessible information about almost anything having to do with Beethoven's life, work, personality, and manuscripts, with a great deal of material dealing with his friends, associates, and milieu. There have, of course, been many studies of the sym-



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phonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays on the symphonies appear in his *Essays in Musical Analysis* (Oxford paperback).

Many people, of course, like to obtain all nine symphonies in a single set, of which there are dozens currently available, including long-admired versions by Toscanini with the NBC Symphony Orchestra (RCA, five CDs), Herbert von Karajan and the Berlin Philharmonic (three different versions on DG, of which my favorite set is the 1963 series, on five CDs), and Leonard Bernstein and the Vienna Philharmonic Orchestra (DG, six CDs). More recent recordings have often taken into account the results of new information regarding the size of the orchestra and the playing practices used in Beethoven's day. Sometimes this has been employed in an overtly "historical" way, as in the readings of Roger Norrington with the London Classical Players (Angel) or of Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre), sometimes simply in a crisper treatment with an established orchestra, as in the recordings by Christoph von Dohnányi with the Cleveland Orchestra (Telarc). In the long history of Beethoven symphony recordings, few new sets have attracted as much attention or enthusiasm as the recent one by the Chamber Orchestra of Europe under the direction of Nikolaus Harnoncourt, a veteran of the "early music wars" who here employs an ensemble of modern instruments (Teldec). To many this series of discs has set an entirely new standard for hearing the Beethoven symphonies, combining the accuracy of modern playing with the approach of an historically-informed director who nonetheless brings to his performances a freshness that is a far cry from dusty antiquarianism. Seiji Ozawa and the Boston Symphony Orchestra have recorded Beethoven's Fifth Symphony with the *Egmont* Overture (Telarc). Other BSO recordings of the symphony still in the catalogue include the readings of Charles Munch (RCA Gold Seal, with the Schubert *Unfinished* and some overtures) and of Erich Leinsdorf (Victrola, with Symphony No. 4). In addition to the recordings derived from complete Beethoven cycles, there are interesting historical recordings worth looking out for, including a 1926 reading by Wilhelm Furtwängler with the Berlin Philharmonic (Koch International Classics, in a two-disc set with works of Bach, Mozart, Schubert, Rossini, and Weber) and a 1927 performance by Felix Weingartner with the Royal Philharmonic Orchestra of London (BBC Records, Vintage Collection, coupled with Beethoven's Seventh).

—S.L.

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Peter Serkin



American pianist Peter Serkin has won equal acclaim for his performances with orchestra, as recitalist, as chamber music collaborator, and as recording artist. His grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958 he entered the Curtis Institute of Music, where he studied with Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. Since then, he has also studied with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959, at twelve, Mr. Serkin made his debut at the Marlboro Summer Music Festival, followed by his New York debut that fall; he has since appeared with the world's major symphony orchestras. As a chamber

musician he has performed with, among others, Alexander Schneider, Pablo Casals, the Budapest and Guarneri string quartets, and Tashi, of which he was a founding member. Mr. Serkin maintains an absorbing interest in contemporary music, interweaving such composers as Wolpe, Knussen, Goehr, Berio, Takemitsu, Messiaen, and Peter Lieberman with Bach, Mozart, and Beethoven. His 1989-90 season was notable for his unprecedented eighteen-city recital tour featuring eleven new works commissioned from ten composers. He has also performed the world premieres of numerous other works, including Peter Lieberman's Piano Concerto (a Boston Symphony centennial commission, which he recorded with the orchestra); Lieberman's *King Gesar*, Hans Werner Henze's Piano Quintet, and seven works written for him by Toru Takemitsu. Later this month he will give the world premiere of Lieberman's Piano Sonata. Mr. Serkin's recording of the six concertos Mozart composed in 1784 received the Deutsche Schallplattenpreis and a Grammy nomination. Recent additions to his discography include the two Brahms concertos; Beethoven's *Diabelli Variations*, *Hammerklavier* Sonata, and last three sonatas; Oliver Knussen's *Variations*; and collaborations with oboist Al Genovese and the late clarinetist Harold Wright. Mr. Serkin was the first pianist to be awarded the Premio Internazionale Musicale Chigiana, in recognition of his outstanding artistic achievement. He is on the faculties of the Juilliard School, Mannes College of Music, the Curtis Institute of Music, and, since 1985, the Tanglewood Music Center. Mr. Serkin's calendar this season includes performances of recital, orchestral, and chamber works (with pianist András Schiff, violinist Pamela Franke, and cellist Yo-Yo Ma) at the Mondsee and Berlin festivals, duo-recital tours throughout North America with Pamela Franke and Yo-Yo Ma, solo recitals featuring Bach's E minor Partita and *Goldberg Variations*, concerto appearances with the Pittsburgh Symphony, the Minnesota Orchestra, and the Chicago Symphony, a tour of the east coast with the Brandenburg Ensemble, and a tour to Australia and Japan in the spring. He has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970.



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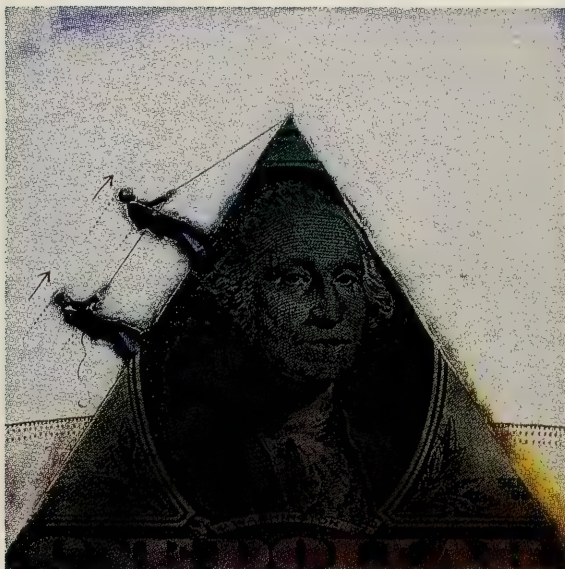
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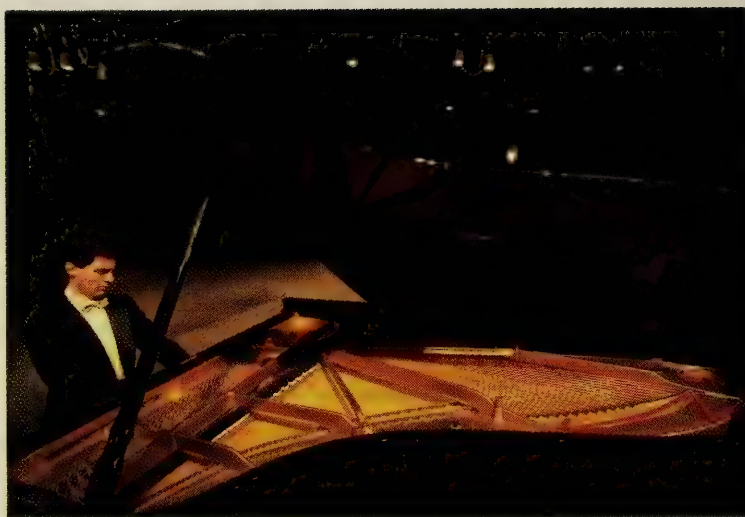
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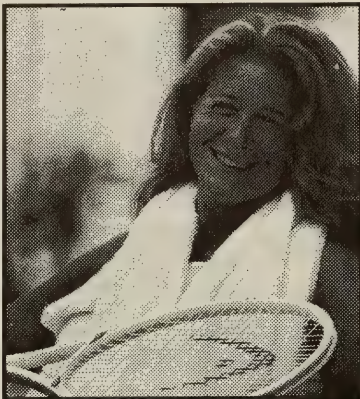
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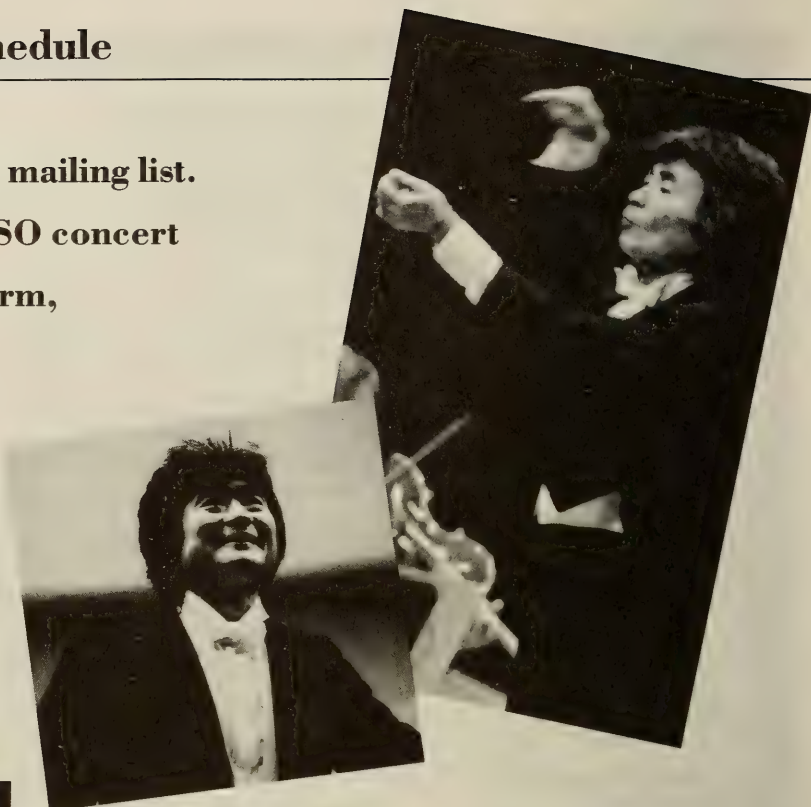
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Thursday, April 7, at 8

Friday, April 8, at 1:30

Saturday, April 9, at 8

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Symphony No. 32 in G, K.318

Allegro spiritoso – Andante – Tempo I

HARBISON

Cello Concerto

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Maestoso – Allegro grazioso

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Allegro con fuoco

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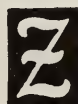
Andante

Vivace non troppo

JOSEPH SUK

YO-YO MA

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Wednesday, April 6, at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:30 in Symphony Hall.

Thursday 'A'—April 7, 8-9:45

Friday 'A'—April 8, 1:30-3:15

Saturday 'B'—April 9, 8-9:45

Tuesday 'B'—April 10, 8-9:45

SEIJI OZAWA conducting

JOSEF SUK, violin

YO-YO MA, cello

MOZART Symphony No. 32

HARBISON Cello Concerto
(world premiere; commissioned by the
Boston Symphony Orchestra and the
Chicago Symphony Orchestra)

BRAHMS Double Concerto

Friday Evening—April 15, 8-9:55

Saturday 'A'—April 16, 8-9:55

SEIJI OZAWA conducting

GERALYN COTICONE, piccolo

CHARLES SCHLUETER, trumpet

J. WILLIAM HUDGINS, marimba

EDWIN BARKER, double bass

CHARLES KAVALOVSKI, DANIEL KATZEN

JAY WADENPFUHL, and RICHARD MACKEY,
horns

VIVALDI Piccolo Concerto in C

HAYDN Trumpet Concerto

WRIGHT Concert Piece for
Marimba and Orchestra
(world premiere)

TUBIN Double Bass Concerto

SCHUMANN *Concertstück* for four horns

Wednesday, April 20, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:30 in Symphony Hall.

Thursday 'D'—April 21, 8-9:55

Friday 'B'—April 22, 1:30-3:25

Saturday 'B'—April 23, 8-9:55

Tuesday 'C'—April 26, 8-9:55

BERNARD HAITINK conducting

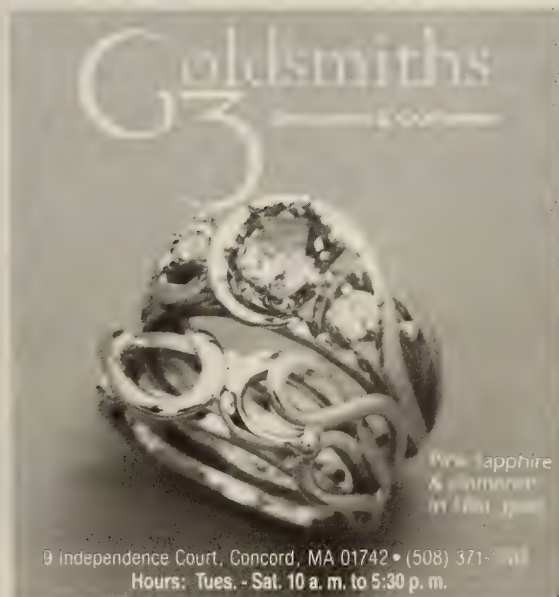
CYNTHIA CLAREY, mezzo-soprano

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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**Faces of the BSO:
Orchestra Members Onstage and Off**



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

A Tribute to Virginia Wellington Cabot

The Friday-afternoon concert on April 8 has been funded by the Virginia Wellington Cabot Endowment Fund. Mrs. Cabot attended the Boston Symphony Orchestra's Friday-afternoon concerts as a young girl with her mother, Louise Lawton Wellington, who was a talented pianist. In 1934 she took over her mother-in-law's Friday-afternoon subscription; she has been a faithful and dedicated Friend of the orchestra ever since. Mrs. Cabot, the wife of Thomas Dudley Cabot, has five children, twenty-three grandchildren, and many great-grandchildren.

"Salute to Symphony" 1994 Raises More Than \$200,000

The Boston Symphony Orchestra's largest fundraiser and community outreach event, "Salute to Symphony," surpassed its goal this year, raising more than \$200,000 for the Boston Symphony and Boston Pops orchestras. For the sixth consecutive year, NYNEX was the corporate sponsor of "Salute," which took place March 18 through 20 and included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, a Symphony Hall Open House, and a two-hour gala concert telecast on WCVB-TV Channel 5 and seen by more than 360,000 viewers. The BSO's sixth annual Open House, which included performances throughout Symphony Hall, tours, and opportunities to meet musicians associated with the BSO, drew a crowd this year of nearly 8,000 people. The orchestra extends its thanks to all those who made pledges, to the many volunteers who donated their time and talents, and to WCRB, WCVB, and NYNEX, for helping to make "Salute to Symphony" a great success.

Nicholas T. Zervas to Succeed George H. Kidder as BSO President in September 1994

The Trustees of the Boston Symphony Orchestra have elected Dr. Nicholas T. Zervas President, effective September 1, 1994. Dr. Zervas will succeed George H. Kidder,

who has been President of the BSO since January 1, 1987, and was named a Trustee in 1977 and an Overseer in 1969. Dr. Zervas has been Vice-Chairman of the BSO's Board of Trustees since 1992 and a Trustee since 1988. He is Chief of the Neurosurgical Service at Massachusetts General Hospital and Higgins Professor of Neurosurgery at Harvard Medical School. He is currently on the Board of Scientific Counsellors of the Brain Research Institute at the University of Chicago and was elected to the Institute of Medicine of the National Academy of Science in 1992. A graduate of Harvard College and the University of Chicago School of Medicine, Dr. Zervas was Chairman of the Council on the Arts and Humanities of the Commonwealth of Massachusetts from 1984 to 1991 and was a member of the Board of Trustees of the New England Conservatory of Music from 1974 to 1978. In his new role as President, Dr. Zervas will share leadership with J.P. Barger, who has served as Chairman of the Board since 1989 and has been a member of the Board of Trustees since 1981.

A Special Offer

On Saturday, May 14, Boston Pops Laureate Conductor John Williams will be the featured guest in a special Symphony Hall taping for "Kids' Classical Hour," a radio program on WCRB 102.5 FM. You and your family can be part of the audience as Mr. Williams talks about writing film music, plays the piano, and answers your questions. The audience will also be treated to a showing of memorable movie moments from Mr. Williams's collaborations with filmmaker Steven Spielberg. A contribution of at least \$100 to the Boston Symphony Orchestra will admit two people to this special taping, with additional admissions available for \$50 each. Proceeds will benefit BSO Youth Activities. For further information please call (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room



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on the first-balcony level of Symphony Hall. On display through May 9 is a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Corbat, Eric Dennard, Richard Diebenkorn, Lyn Hayden, Wolf Kahn, Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow Simpson, and Robert Wilson. This will be followed by an exhibit entitled "Spring Symphony" (May 9-June 13), featuring works in watercolors, oils, and acrylics by painters from Mary Marland Rauscher's gallery in Maine. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1992-93 season, these communities generously donated a total of \$6,800 to the orchestra: Andover; Cape Cod; North Hampton, New Hampshire; North Shore; Providence, Rhode Island; and Wellesley. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO assistant concertmaster Laura Park and BSO cellist Joel Moerschel appear with The Boston Players on Sunday, April 10, at 3 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program, entitled "Boston composers," features music of Yehudi Wyner, Leon Kirchner, Gunther Schuller, Donald Martino, and Charles Martin Loeffler. Tickets are \$15 (\$7.50 students and seniors). For more information, call (617) 353-8724.

Ronald Knudsen leads the Newton Symphony Orchestra in an evening of selections from the music of Gilbert and Sullivan for the orchestra's annual Benefit Pops Concert on Sunday, April 10, at 8:30 p.m. in the

grand ballroom of the Newton Marriott Hotel, 2345 Commonwealth Avenue in Newton. The soloists will be from the Boston Academy of Music, Richard Conrad, artistic director; the costumed Savoyards of the BAM will sing selections from *Ruddigore*, *H.M.S. Pinafore*, and *The Yeomen of the Guard*; the master of ceremonies will be BSO musicologist and program annotator Steven Ledbetter. Tables for ten or twelve are available; for ticket information and reservations, call (617) 965-2555.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—appears with BSO percussionist Timothy Genis as guest artist on Sunday, April 17, at 3 p.m. at Congregation Knesset Israel, 16 Colt Road, Pittsfield, as part of the Richmond Performance Series. Pavel Haas's String Quartet No. 2, *From the Monkey Mountain*, is featured on a program also to include music of Mozart and Bartók. Tickets are \$12 (\$10 students and seniors). For more information, call (413) 698-2837 or (413) 445-4872.

BSO members Laura Park, violin, Edward Gazouleas, viola, and Ronald Feldman, cello, appear with the Boston Conservatory Chamber Ensemble in a program including Poulenc's Trio for piano, oboe, and bassoon, Brahms's F minor piano quintet, Opus 34, and the world premiere of Randall Woolf's *Pink*, for oboe, bassoon, guitar, violin, and viola, on Sunday, April 17, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. Tickets are \$10 (\$7 students and seniors). For more information call (617) 536-3063.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution. Beginning this season, you may also leave your ticket information on the Resale Line at (617) 638-9246 at any time.

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LOOKING AHEAD . . .

Announcing the Boston Symphony Orchestra's 1994-95 Subscription Season

The Boston Symphony Orchestra's 1994-95 subscription season promises a fascinating mix of familiar and unfamiliar music led by Music Director Seiji Ozawa. Highlighting the year will be one of the most intriguing musical surveys the BSO has ever offered its subscribers, as Mr. Ozawa and a number of guest conductors lead a season-long selection of music chosen to commemorate the fiftieth anniversary of the end of World War II, a cataclysmic event that profoundly changed the course of world history. Mr. Ozawa's programs will also include music of Beethoven, Brahms, Ravel, Strauss, and Tchaikovsky; the world premiere of a new work commissioned by the Boston Symphony Orchestra from French composer Henri Dutilleux; the Boston premiere with soloist Leon Fleisher of Lukas Foss's Piano Concerto for the left hand, commissioned by the BSO and scheduled to receive its world premiere at Tanglewood this summer; and a recent work by Toru Takemitsu. In addition, Mr. Ozawa will continue the survey begun last fall of significant works by Hector Berlioz.

To initiate the subscription season offerings of music commemorating the end of World War II, Mr. Ozawa will open his first program of 1994-95 with Penderecki's *Threnody for the Victims of Hiroshima*. As it proceeds, the survey will include not just works written during the war, some of them specifically influenced by wartime circumstances (Copland's *Fanfare for the Common Man*, Prokofiev's Symphony No. 5, Shostakovich's *Leningrad* Symphony, Roger Sessions' Symphony No. 2, Vaughan Williams' Symphony No. 5), but also pre-war compositions by composers forced to flee Europe, or whose works were banned by the Nazis (Kurt Weill's *The Seven Deadly Sins*, Weill's suite from *The Threepenny Opera*, Paul Hindemith's *Cupid and Psyche*, Erich Korngold's Symphony in F-sharp); works by composers who themselves died in the concentration camps (Pavel Haas's Study for Strings, Max Schulhoff's Concerto for Solo String Quartet with Chamber Orchestra, Hans Krása's Chamber Symphony); and works of reflection, consolation, and hope written since the war ended (Penderecki's *Threnody for the Victims of Hiroshima*, Schoenberg's *A Survivor from Warsaw*, Benjamin Britten's *War Requiem*). One of these works was composed as recently as last year—John Williams' *Remembrances*, from his film score to *Schindler's List*, to be performed with soloist Itzhak Perlman on Opening Night—reminding us that the lessons of World War II remain as immediate and relevant today as they were a half-century ago.

Continuing the Berlioz survey begun last year to mark his twentieth anniversary as the BSO's music director, Seiji Ozawa will lead the orchestra next fall in Berlioz's dramatic symphony *Roméo et Juliette*, with mezzo-soprano Susan Graham in her BSO debut, tenor Vinson Cole, bass-baritone Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor; in the song cycle *Les Nuits d'été* as originally orchestrated by the composer for three soloists, with Ms. Graham, Mr. Cole, and Mr. Cachemaille; orchestral selections from Berlioz's operatic masterpiece, *Les Troyens*; the *Waverley* Overture; Berlioz's little-known *Rêverie et Caprice* for violin and orchestra, with Malcolm Lowe, who next season celebrates his tenth anniversary as the BSO's concertmaster; and, in its Boston premiere, one of the most exciting musical discoveries of recent years: the twenty-year-old Berlioz's *Messe solennelle*—his earliest preserved large-scale work—which was destroyed by its dissatisfied composer following its initial performances, but which recently came to light in the form of the autograph manuscript, which was given by Berlioz to a friend. Later in the season, with soprano Sylvia McNair, Mr. Ozawa will lead *Les Nuits d'été* as it is more typically encountered, with a single soloist.

Sharing the Symphony Hall podium with Seiji Ozawa next season will be guest conductors James Conlon, Andrew Davis, Marek Janowski, James Levine, Roger Nor-

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rington, Christof Perick, Heinz Wallberg, and BSO Assistant Conductor David Wroe. Valery Gergiev and Mariss Jansons will make their subscription series debuts, having previously conducted the orchestra at Tanglewood, as will John Mauceri, music director of Scottish Opera and a frequent guest with the Boston Pops. In addition, Mariss Jansons will lead music of Strauss, Shostakovich, and Ravel with the Oslo Philharmonic when that orchestra makes a guest subscription appearance in December, while the BSO is on tour in Hong Kong.

In addition to playing Berlioz's *Rêverie et Caprice*, BSO concertmaster Malcolm Lowe will be soloist in Brahms's Violin Concerto under Seiji Ozawa, as part of a program that will also feature the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—in Schulhoff's Concerto for Solo String Quartet. Guest soloists scheduled to appear with the orchestra for the first time include pianist Gerhard Oppitz, performing Brahms's Piano Concerto No. 2 as part of an all-Brahms program under the direction of Marek Janowski; pianist Dubravka Tomsic as soloist in Beethoven's *Emperor* Concerto under Seiji Ozawa; mezzo-soprano Anne Sophie von Otter and tenor Ben Heppner in Mahler's *Das Lied von der Erde* under James Levine; violinist Kyoko Takezawa in Prokofiev's Violin Concerto No. 1 under Andrew Davis; and vocalists Ute Lemper, Frank Kelley, Kelly Anderson, and Brian Jauhiainen in Weill's *The Seven Deadly Sins* under John Mauceri. Returning soloists include pianists Imogen Cooper in her subscription series debut (with Mozart's Piano Concerto No. 15 in B-flat, K.450), Horacio Gutiérrez (Chopin's Piano Concerto No. 1), Radu Lupu (Beethoven's Piano Concerto No. 1), Ursula Oppens (Mozart's Piano Concerto No. 14 in E-flat, K.449), Maria Tipo (Schumann's Piano Concerto), and André Watts (Beethoven's Piano Concerto No. 3); violinist Frank Peter Zimmermann (Mozart's Violin Concerto No. 3 in G, K.216); cellist Ralph Kirshbaum (Haydn's Cello Concerto No. 2 in D); vocalists Richard Clement (Weill's *The Seven Deadly Sins*), Anthony Rolfe Johnson (Britten's *War Requiem*), and Benjamin Luxon (also in the *War Requiem*); and the actor Malcolm Sinclair (Schoenberg's *A Survivor from Warsaw*).

Renewal brochures for the Boston Symphony Orchestra's 1994-95 season will reach subscribers shortly. If you do not currently subscribe to BSO concerts but would like to become a subscriber, please call (617) 266-7575.

—M.M.

Happy Birthday to
Elsa Hilger



90 years young on April 13

debut with the Vienna Philharmonic 1916



78 years of public performance

a legend of the cello

A Seiji Ozawa Scrapbook

Celebrating Seiji Ozawa's Twentieth Anniversary
as Music Director of the Boston Symphony Orchestra



Gluck's "Orfeo ed Euridice," August 6, 1983, with Marilyn Horne (Orfeo), Benita Valente (Euridice), and Erie Mills (Amore)



Strauss's "Salome," April 16, 1991, with Hildegard Behrens (Salome), Mignon Dunn (Herodias), Ragnar Ulfung (Herod), and Jorma Hynninen (Jokanaan)



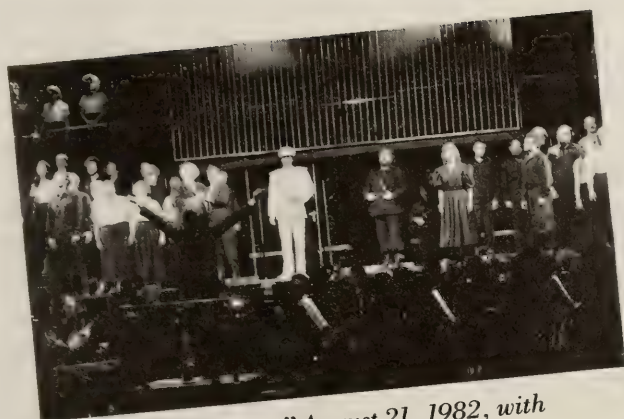
Bach's "St. Matthew" Passion, August 16, 1985, with Anthony Rolfe Johnson (The Evangelist), Benjamin Luxon (Jesus), soprano Edith Mathis, mezzo-soprano Carolyn Watkinson, tenor Keith Lewis, and baritone Richard Stilwell



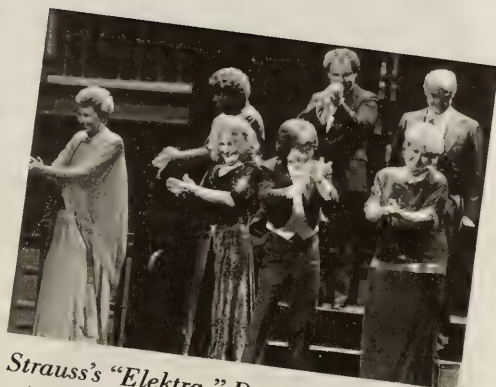
Honegger's "Jeanne d'arc au bûcher," August 12, 1989, with Marthe Keller (Jeanne d'arc) and Georges Wilson (Frère Dominique)



Tchaikovsky's "Pique Dame," October 16, 1991, with Mirella Freni (Lisa), Maureen Forrester (The Countess), Vladimir Atlantov (Herman), Dmitri Hvorostovsky (Yeletsky), and Sergei Leiferkus (Tomsy)



Beethoven's "Fidelio," August 21, 1982, with Hildegard Behrens (Leonore), James McCracken (Florestan), Franz Ferdinand Nentwig (Don Pizarro), Paul Plishka (Rocco), Victor von Halem (Don Fernando), Maria Fausta Gallamini (Marzelline), and Vinson Cole (Jaquino)



Strauss's "Elektra," December 12, 1987, with Hildegard Behrens (Elektra), Ruth Falcon (Chrysothemis), Christa Ludwig (Klytemnestra), James King (Aegisth), and Brian Matthews (Orest)



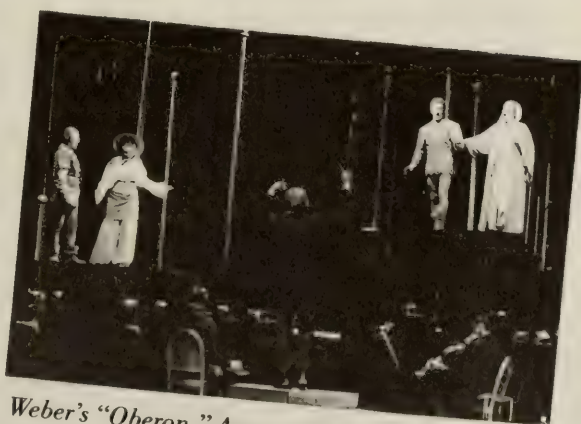
Puccini's "Tosca," July 26, 1980, with Shirley Verrett (Tosca), Veriano Luchetti (Cavaradossi), and Sherrill Milnes (Scarpia)



Scenes from Mussorgsky's "Boris Godunov," July 18, 1981, with Nicolai Ghiaurov (Boris Godunov) and Kenneth Riegel (Shuisky)



Verdi's "Falstaff," February 5, 1993, with Michael Sénéchal (Dr. Caius), David Gordon (Bardolph), James Courtney (Pistol), Benjamin Luxon (Falstaff), Paolo Coni (Ford), D'Anna Fortunato (Meg Page), Daniela Dessi (Alice Ford), Maureen Forrester (Mistress Quickly), Dawn Upshaw (Nannetta), and Frank Lopardo (Fenton)



Weber's "Oberon," August 2, 1986, with Paul Frey (Hun), Elizabeth Connell (Reiza), Philip Langridge (Oberon), Judith Howarth (Titania), Benjamin Luxon (Sherasmin), and La Verne Williams (Fatima)

Photo credits: Roger Farrington, Michael Lutch, Lincoln Russell, Hilary SL Scott, Walter H. Scott

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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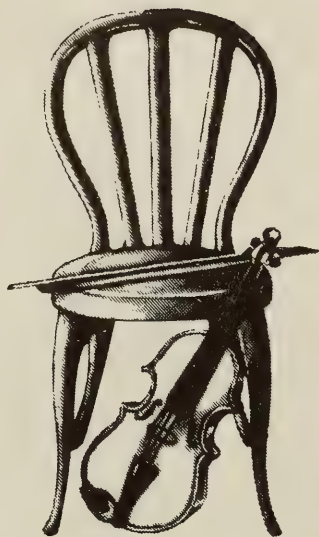
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MOZART

Symphony No. 32 in G, K.318

Allegro spiritoso – Andante – Tempo I

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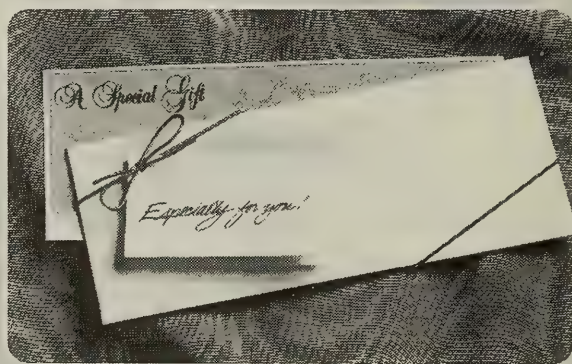
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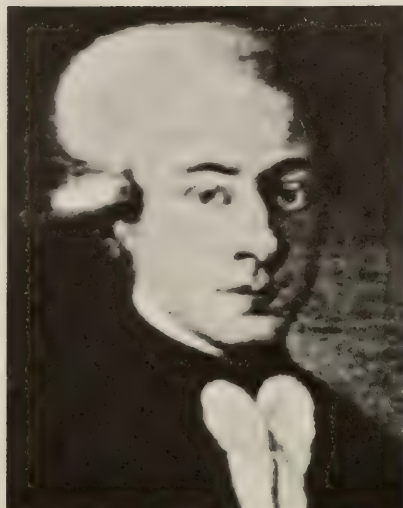
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Wolfgang Amadè Mozart
Symphony No. 32 in G, K.318



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The G major symphony is dated April 26, 1779. The date of its first performance is unknown. In 1785 Mozart provided two new arias for an opera buffa by Bianchi, entitled "La villanella rapita"; he also used the G major symphony as the overture to that work. Julius Rudel introduced the work to the repertory of the Boston Symphony Orchestra in April 1968. It has also had BSO performances under the direction of Colin Davis, Klaus Tennstedt, Christopher Hogwood (the most recent Tanglewood performance, in August

1986), and Seiji Ozawa (the most recent subscription performances, in February 1990). The original score called for two each of flutes, oboes, and bassoons, four horns, and strings. Mozart later wrote out separate parts for two trumpets and timpani.

This symphony is so atypical of Mozart that the most recent edition of the Köchel catalogue and the New Mozart Edition of his complete works subtitle it as "*ouverture*." The reasons are easy enough to discover: it is essentially a one-movement piece, lasting about eight minutes, with a middle section in a contrasting meter. This is the style of Grétry's overtures to his *opéras-comiques*, and, since Mozart had spent much of the preceding year in Paris, we can safely assume that he was thoroughly familiar with the genre. Scholars have proposed that Mozart wrote this symphony in G as an overture to one or the other of two stage works, *Thamos, King of Egypt* (K.345[336a]) or the unfinished *Zaïde* (K.344[336b]), but the date of composition simply does not fit either piece, being too late for *Thamos* and too early for *Zaïde*. Still, the brilliance of this short work seems to suggest the theater. Neal Zaslaw has suggested that it might have been intended not for a normal concert, but for the large theatrical troupe of Johann Heinrich Böhm, which was playing in Salzburg—and playing some of Mozart's own works—during the same period.

The modern designation of "overture-symphony" for this piece implies that there was a difference between symphonies intended for use in the concert hall and operatic overtures. But in the eighteenth century, both kinds of works were simply identified as "*sinfonia*," the word Mozart almost always chose when speaking of either type. In fact the regular four-movement symphony, which we think of today as the centerpiece of an orchestral concert, was normally used in Mozart's day as the "overture" to the evening. The first movement was performed at the beginning of the concert, followed by a miscellaneous program of songs, instrumental solos, chamber music, and improvisations; then the remainder of the symphony would end the event.

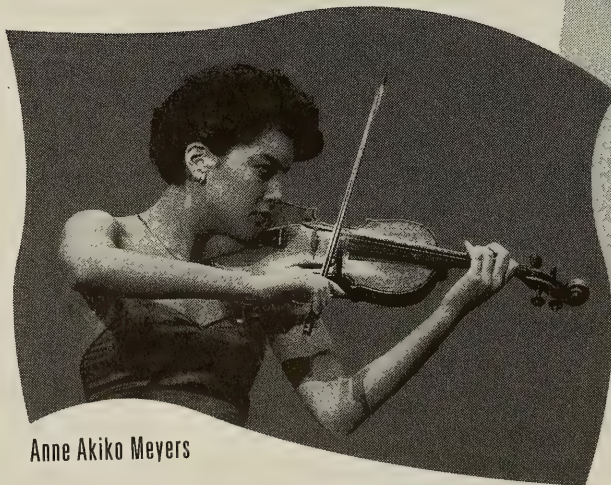
We know that Mozart did, in fact, use the present G major symphony as a theatrical overture on at least one occasion, when, in 1785, he composed some new arias for Bianchi's comic opera *La villanella rapita* when it was produced in Vienna. On that occasion the opera opened with Mozart's symphony as its overture. It was probably at that time that Mozart expanded the score, which did not originally include trumpets or percussion, by writing out additional parts for the new instruments.

The one-movement work begins with a spirited fanfare that might well be a conclusion (in fact, it *will* be the conclusion later on). With great energy Mozart establishes

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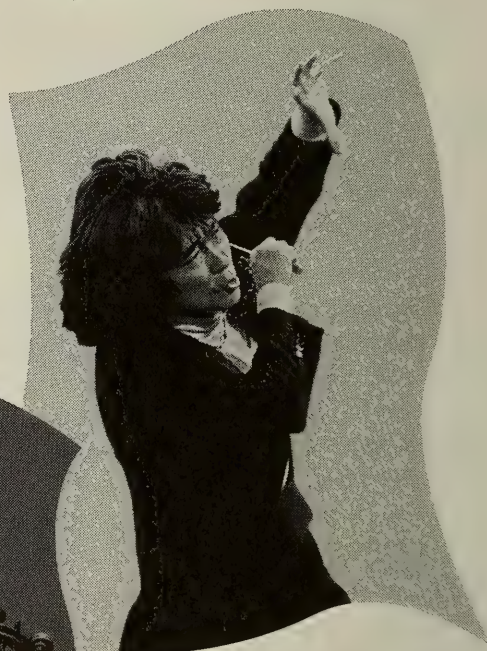
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Seiji Ozawa

the new key and introduces the secondary theme (strings alone), based upon a melodic outline from the main theme



but with a different rhythmic profile:



The development section builds gradually with a slow increase in the dynamic level and the number of instruments performing until the climactic moment that normally signals the return to the opening. Here, though, Mozart suddenly breaks off and introduces a poignant Andante in 3/8 time. It is quite extended, and just as it seems to reach its final note, the opening tempo returns. Since we have been “cheated” of a recapitulation, we expect Mozart to begin this passage with the same material that opened the symphony. But instead he gives us the measures that led up to the secondary theme and a full statement of that theme (which, for proper classical balance, is now in the home key). At the end of the recapitulation, Mozart caps off the work by finally reintroducing the opening of the symphony as a festive coda.

—Steven Ledbetter



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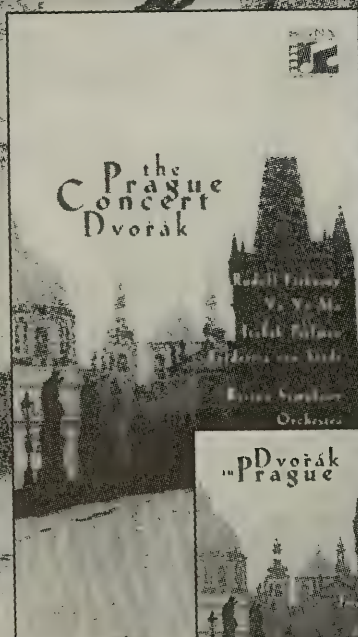
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John Harbison
Cello Concerto



John Harbison was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts. He composed his Cello Concerto in 1993 for Yo-Yo Ma, to whom it is dedicated. The work was commissioned by the Boston Symphony Orchestra and the Chicago Symphony Orchestra; the commission was funded by The Martin Foundation and Dr. Josephine Murray, with additional support from the National Endowment for the Arts. The concerto was composed in Token Creek, Wisconsin; Genoa, Italy; and Cambridge, Massachusetts, the short score being finished in April 1993 and the full score in December. These are the first performances. In addition to the solo cello, the score calls for three flutes (second doubling alto flute, third doubling

piccolo), three oboes, two clarinets in B-flat (second doubling E-flat clarinet), bass clarinet, three bassoons (third doubling contrabassoon), four horns, two trumpets, three trombones, timpani, percussion (four players: I: three gongs, bass drum, glockenspiel, two log drums, two triangles, claves, cuica; II: three gongs, two bongos, xylophone, three crotales, two suspended cymbals, tambourine, five temple blocks; III: three tam-tams, four tom-toms, vibraphone, Japanese temple bell; IV: three tam-tams, crash cymbals, marimba, tubular bells, snare drum, guiro), harp, piano (doubling celesta), and strings.

John Harbison first came to Boston as an undergraduate student at Harvard, from which he graduated in 1960. Following studies with Boris Blacher at the Berlin Hochschule für Musik and a master's degree at Princeton, where his principal teachers were Roger Sessions and Earl Kim, he eventually settled in Boston and joined the faculty of the Massachusetts Institute of Technology, where, with the exception of several periods of residence with orchestras elsewhere, he has remained ever since. During this time he has played an active role in many aspects of Boston's musical life, not only as teacher and composer, but also as the longtime conductor of the Cantata Singers and co-musical director of the new-music ensemble Collage. He served as composer-in-residence at Tanglewood in 1984, following in a small but distinguished line of former students who return as teachers, and he served in 1992 as both composer-in-residence and director of Tanglewood's Festival of Contemporary Music while Oliver Knussen was on sabbatical. Also during these years his compositions were not just performed and recorded but frequently singled out for honors such as the Kennedy Center Friedheim Award (1980) for his Piano Concerto and the Pulitzer Prize for his cantata *The Flight into Egypt*. More recently he received a MacArthur Fellowship for his work as a whole.

Richard Swift began his evaluation of John Harbison's work in an article for *The New Grove Dictionary of American Music* (written a few years before the 1985 publication date) by stating, "Larger vocal works and opera predominate in Harbison's music." While the composer's engagement with poetry and the setting of texts to music remains strong (as witnessed by such recent works as *Words from Paterson*, composed for Sanford Sylvan, and *Simple Daylight*, composed for Dawn Upshaw), Swift's simple generalization no longer suffices to encompass John Harbison's output. Even by the date of publication of the *American Grove*, that statement was too narrow, for Harbison had begun to produce an extended series of orchestral works that already included the award-winning Piano Concerto, a Violin Concerto composed for his wife Rose Mary

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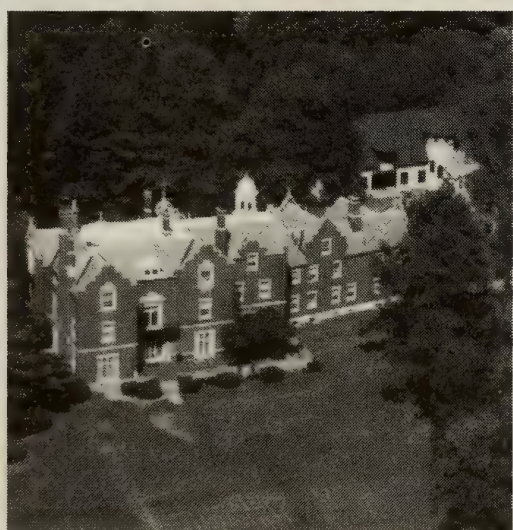
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Harbison and premiered at Emmanuel Church, and the Symphony No. 1, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

It was a series of orchestral residencies, first in Pittsburgh (1982-84) and Los Angeles (1985-87), as well as a close connection with the San Francisco Symphony Orchestra, that motivated the creation of a substantial and growing number of orchestral works. To the two earlier concertos he has now added a Viola Concerto and a Concerto for Double Brass Choir and Orchestra as well as the present Cello Concerto and a forthcoming Flute Concerto. His symphonies are now three in number. There is in addition a full-length ballet based on the *Odyssey*, which has so far been heard only in the form of the orchestral suites *Ulysses' Bow* and *Ulysses' Raft*; the score still awaits a first complete performance and a stage production.

Richard Swift's discussion in the American Grove described Harbison's music as containing a "strong and imaginative eclectic blend." This summation is, if anything, truer today than it was a decade ago when Swift wrote it. John Harbison's music responds to today's issues, both social and musical, but it does so through an informed awareness of the music of the past. His own background as a musician found him playing jazz piano and viola in chamber music. As a conductor he led the Cantata Singers in performances of Bach and of Heinrich Schütz, one of the composers he most admires (and one whose spirit he specifically evoked in his Pulitzer Prize-winning can-



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tata). *Words from Paterson*, which evokes the famous Unicorn Tapestries at the Cloisters in upper Manhattan, draws upon cadential patterns of fourteenth-century music, blended with uncanny naturalness into the setting of an American poem by William Carlos Williams in a melodic line that never fails to sound like idiomatic American English. Among his most surprising (and delightful) recent compositions is an orchestral work based on a chart found in a music notebook outlining the scales and "the most often used chords," which serve as the basis for a delicious *jeu d'esprit* on the fundamental elements of tonal music. And the recent wind ensemble piece *Three City Blocks*, composed on a consortium commission for the United States Air Force Band and other large wind ensembles (including that of the New England Conservatory), evokes three of the great masters of the big band era and their environment in an original score.

I cite all of these diverse examples as a way of illustrating the range of reference in John Harbison's music. Not that these are specific quotations of older music—quite the contrary. They illustrate the continuing, living tradition of music, in which a composer who has been moved (or in some cases perhaps merely irritated) by a musical idea from an earlier time adapts it to new circumstances and new meanings. To be sure, our time has seen a great interest in the actual quotation of phrases or extended passages from earlier pieces. In a thoughtful 1991 essay entitled "Bach, Berg, and



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Borrowed Material,” John Harbison has listed his reasons for general disapproval of the bald quotation, particularly the danger that it will prove to be the only memorable thing about the new piece and the inevitable sense that it “somehow feels like work not done, something not finished.” His own musical language exploits many aspects of the music of the past, but virtually always digests it thoroughly and returns it in an entirely new guise and with new meaning.

Those who have followed John Harbison’s work over the years are certainly aware of the expanding range of reference, the increasingly flexible means of expression that creates music both rich and accessible. This makes him one of the “Makers” of music, a term applied by composer Roger Reynolds in contrast to the “Searchers” (in which category Reynolds placed himself). In this typology, in its simplest sense, the Searcher ever seeks the new, while the Maker reworks the old, perhaps with elegance, even brilliance, but not stepping beyond a certain limit. He finds the work of the Maker to be “essentially antiquarian” and his interest in “communicative form” to be “socially irrelevant.” Harbison’s thoughtful reply to Reynolds mounts a firm defense of the Maker. Though Reynolds does not specify precisely what makes a Searcher, Harbison suggests that he numbers among them Monteverdi, Haydn and Beethoven, Wagner, Schoenberg and Stravinsky (choices with which few would be inclined to disagree), and continues:

it seems clear that no continuer or elaborator of a tradition qualifies, much less an outright declared conservative. This eliminates Bach, Handel, Mozart, Brahms, Verdi, Schubert, Bruckner, Bartók, Hindemith, and indeed the vast majority of other composers whose work was conceived within a tradition of communicative endeavor.

In Reynolds’ polemical essay, the Maker has caved in to the demands of commerce or laziness or triviality, and—even when such a composer has created “good” music—is incapable of revealing “something not previously known.” John Harbison’s response, which tells a great deal about his own music—is to show that the Maker—



Seiji Ozawa and John Harbison following the March 1984 premiere of Harbison's Symphony No. 1, a BSO centennial commission

with Brahms as a classic example—is convinced that existing forms and conventional habits retain a “capacity . . . for regeneration, such that they respond to new stresses to continue to bear some of their previous shared resonance.” Indeed, as a teacher, no less than as an active composer, Harbison finds that

Our education should begin by assuming that everyone will be a Searcher, and every young composer must for a while believe he is. But at a certain point the composer begins to find him or herself orienting at many different angles to a continuum, and failure to find the right angles, the true response to the inner ear, can result in years of frustration, posing, or silence. . . . Searchers are born, not made, and composers who simply *choose* that role are sometimes willful obfuscators, the self-conscious avant-garde, those who seek the solace of being advanced for its own sake, and the impregnability of being incomprehensible. . . . Reynolds’ exhortations will ring true to the few ears that need it. I am here to exhort others to look for opportunities, necessities, and risks in the world of “communicative” form, to which we may find we belong.

These words provide a useful touchstone when encountering for the first time one of Harbison’s own new works. Certainly the affection with which he regards the great musicians of the past—whether in the “classical” world of Monteverdi, Schütz, Bach, Haydn, and Stravinsky, or the “popular” world, of Gershwin and the jazz masters

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whose music affected him as he was growing up—is evident in his music. Harbison said in a recent interview that he finds that most composers are influenced by the popular music of their own time and consciously or unconsciously seek to capture and transform it in sublimated form to something of lasting value. “Think of all those tunes that Beethoven put into the last quartets!” For composers of his generation, the popular influence came from jazz (whereas for today’s young composers it comes from rock). The jazz influence meant especially a passion for rich chords—secondary dominants, seventh-chords, chromatically altered and enriched chords of all kinds—as well as certain rhythmic devices, preferred sonorities, and a flowing melodic line of improvisatory character (though rarely with literal improvisation).

These elements may certainly be found everywhere in the new Cello Concerto along with the traditional “classical” elements, such as the division into three movements (though linked without pause) and the major role taken by the cadenza.

The new Cello Concerto is the latest in a series of scores written by a number of composers at the request of Yo-Yo Ma (who last year performed here another one of the series, the Cello Concerto of the late Stephen Albert). Harbison points out that although he has written other solo concertos, most of them have come as commissions from orchestras rather than from soloists, so he felt the need to write in a fairly “symphonic” style. For the new concerto, on the other hand, he was particularly conscious of the personality of the soloist for whom it was intended, and he wrote therefore a more “soloistic” concerto than usual, with the orchestra providing support, rhythmic and colorful, but rarely competing outright for attention. The soloist was able to play through many of the sketches as the piece evolved (standing behind the composer at the piano, in a position rarely adopted for playing by cellists!), so that his reaction helped shape the piece as well.

The Cello Concerto is a work that really needs very little in the way of advance preparation or explication. The slow introduction introduces the soloist at the outset in a poignant, keening melody that emphasizes the interval of the perfect fifth (the interval in which the cello’s strings are tuned) and in particular the notes F-sharp and C-sharp, which serve as a kind of nodal point from which the music takes flight and to which it frequently returns as a reference point. This introductory passage for cello and percussion closes in the sonorous opening statement of the full orchestra. This in turn moves into the main body of the movement, an *Allegro grazioso* at twice the speed of the foregoing passage, with a very lightly scored accompaniment supporting a lilting cello part. A brief return to the opening *Maestoso* closes the movement.

The second movement, which continues without pause, is a kind of scherzo that sets off from a 3/4 bouncing octave figure on A in the clarinet soon taken up by the cello. The triple meter later turns into duple without changing the essential lively character of the movement. The orchestra gradually thins out and drops away as the cello undertakes a brief cadenza based on scales and small sequential figures. The orchestra interrupts dramatically with a dissonant intensification of the leaping octaves of the movement’s opening, and this sets off an elaborate solo cadenza which descends to a closing F-sharp that sets off the finale.

The last movement, *Allegro con fuoco*, is all drive and virtuosity. The changing meters (mostly 7/8, alternating with 2/4 and 6/8) and the fast pulse lend a devil-may-care quality to the unfolding of the melody (which, again with nodal references to F-sharp and C-sharp, comes harmonically from the world of the first movement, though far more lively—even wild—in character). The orchestra is fuller in this movement, colored in particular by the prominent use of mallet percussion instruments. As a last dramatic gesture, the soloist recalls the leaping octave A from the second movement for a rhythmic conclusion.

—S. L.

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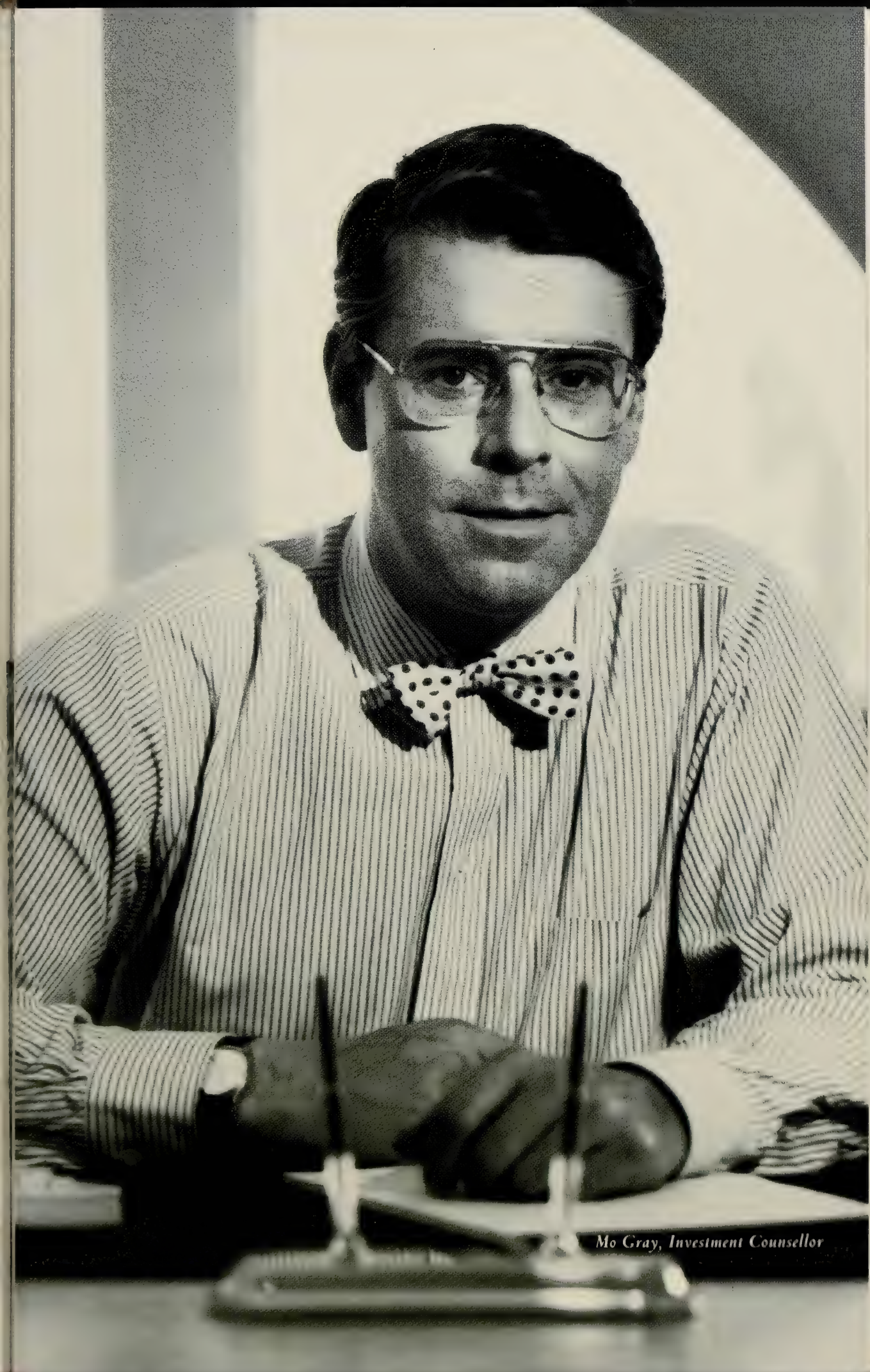


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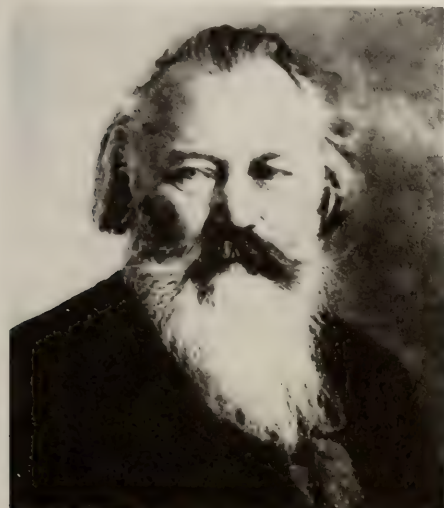
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Concerto in A minor for violin and cello, Opus 102

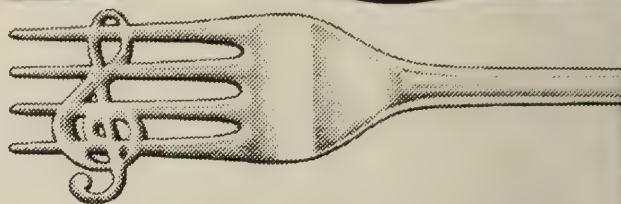


Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He composed his Double Concerto at Thun in Switzerland in the summer of 1887 and led its first public performance at Cologne on October 18, 1887, with Joseph Joachim and Robert Hausmann as the soloists (see below). Theodore Thomas led his orchestra in the American premiere on January 5, 1889, at Chickering Hall in New York, with soloists Max Bendix and Victor Herbert (about which more below). BSO principals have typically been the featured soloists in Boston Symphony performances of the Brahms Double: concertmaster Franz Kneisel and principal cellist Alwin Schroeder under the direction of Emil Paur (who led the orchestra's first perform-

ances in November 1893) and Wilhelm Gericke; principals Willy Hess and Alwin Schroeder under Max Fiedler; principals Anton Witek and Heinrich Warnke under Karl Muck; and principals Richard Burgin and Jean Bedetti under Pierre Monteux and Serge Koussevitzky, taking us through April 1933. Erica Morini and Gregor Piatigorsky were the soloists for the first Tanglewood performance, under Koussevitzky on August 4, 1946; Zino Francescatti joined principal cellist Samuel Mayes for Charles Munch's only BSO performances of the piece, in April 1956. After that, BSO concertmaster Joseph Silverstein was violin soloist for all but two of the orchestra's performances between August 1963 and July 1983, under Erich Leinsdorf, William Steinberg, Eugene Ormandy, and Edo de Waart (violinist Jaime Laredo filled in at two performances in January 1966 when Silverstein was ill). After BSO principal Samuel Mayes' performance with Silverstein in 1963 under Leinsdorf, and except for cellist Zara Nelsova's performance with Silverstein under Steinberg in 1971, BSO principal Jules Eskin was cello soloist for every BSO performance between December 1964 and February 1990. The most recent Tanglewood performance took place in July 1987 with concertmaster Malcolm Lowe and Jules Eskin under the direction of Charles Dutoit. Kurt Sanderling led the most recent subscription performances in November 1992, with violinist Antje Weithaas and cellist Michael Sanderling. In addition to the solo performers, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After completing his Fourth Symphony, Brahms wrote only one more work for orchestra in the decade that was left to him, concentrating instead on chamber music. And that last work involving orchestra—the Double Concerto, composed in the summer of 1887—was a work viewed in the early years as knotty and inaccessible. It is, without doubt, as closely wrought as anything in Brahms's output, a serious work of great strength containing little in the way of mere virtuoso spectacle. And yet the two soloists are given prominent and very demanding roles (the cello predominating slightly) that are carefully woven into the texture and designed to produce rich sonority when they are playing alone.

In a sense Brahms conceived the concerto as a peace offering to his friend Joseph Joachim, from whom he had been estranged since 1880, when his clumsy attempts to patch up the Joachims' marriage, which was foundering over Joachim's apparently unreasonable jealousy, actually precipitated their divorce. The solo violin and cello parts were conceived for Joachim and for Robert Hausmann (cellist of the Joachim Quartet); Brahms sent them the parts by mail after completing the concerto in Thun, Switzerland, in the summer of 1887. A piano rehearsal at Clara Schumann's home in



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Baden-Baden late that September marked the first time the two men had spoken in some seven years. The premiere took place a month later, on October 18. The response was mixed, and even today the Double Concerto is the least familiar of Brahms's four concertos. Tovey explains the cool reaction this way: "Brahms did not make the new work a systematic display of the charms of the new combination, but simply expressed some of his most powerful and dramatic ideas for all the world as if the combination of instruments was perfectly familiar."

For the American premiere, given by Theodore Thomas just over a year later, the difficulties of the solo parts induced the violinist and cellist to undertake a heroic sacrifice for the benefit of the performance. The two soloists, Max Bendix and Victor Herbert, both personable young men in their twenties (Herbert was not yet known as an operetta composer but was regarded as the finest cellist in America), knew that the main part of the rehearsals would fall within the period of Christmas and New Year's, a season normally full of social obligations, especially for genial young fellows like themselves. So in order to allow themselves enough time to rehearse their demanding parts, and to fortify their resolution to turn down all party invitations, the two young men abjured shaving during the rehearsal period. Their decision was apparently a good idea, since all the critics praised the playing, though, as the *Musical Courier* asserted, the concerto itself was "not the most catchy thing imaginable."

The concerto opens with a brief forceful assertion for full orchestra interrupted by the unaccompanied cello for a meditative recitative that takes off from the orchestra's last three notes. The orchestra tries again, this time with a more lyrical idea, but now the violin picks up the close of the phrase as the basis for its recitative. The cello rejoins the violin in a brief virtuosic display that leads into the exposition proper; it elaborates the two ideas already presented, linking them with a dissonant syncopated idea that will have consequences later. The brevity of the thematic ideas as originally presented does not prevent Brahms from working out a substantial symphonic development in which the solo instruments fully participate, each smoothly picking up the cues left by the other and carrying the progress forward with endless variety and surprise.

By contrast with the terse themes of the first movement, the lyrical melody that opens the slow movement, growing out of Brahms's favorite horn call figure, is elaborated to generous length. A new theme, rather folklike in character, provides contrast of key, and the return to the tonic brings back the melodies in reverse order, the principal theme this time gloriously elaborated in the winds while the solo instruments sing their hearts out in unison.

The cellist leads off in the closing rondo-sonata to introduce the principal theme in A minor; the cellist also has first crack at the second theme, in C major. But when the cello attempts to assert rondo form by returning to the opening theme and key, the violin disagrees and begins further elaboration that will lead to new episodes, including passages in the stirring Hungarian gypsy style that Brahms managed so well. Finally, when both main themes have been restated in the home key, the soloists take off on their hair-raising run homewards, while Brahms considerately scores the orchestra very lightly in order to give them every opportunity of having the last word.

—S.L.

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Stanley Sadie's fine Mozart article in *The New Grove* has been published separately by Norton (available in paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid book, *Mozart's Symphonies* (Oxford paperback), which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary. There are chapters on the Mozart symphonies by Jens Peter Larsen in



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The Mozart Companion, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character, largely for accidental reasons). Hogwood's performances of the complete Mozart symphonies—which includes many more works than other “complete” sets—are available on seventeen compact discs divided into seven “volumes”; K.183 is found in volume 4 of the series. Other conductors with sets of the traditional forty-one Mozart symphonies currently available include Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight CDs) and Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips, twelve CDs). For a single-disc recording of the Symphony No. 32, you might try Sir Colin Davis's with the Dresden State Orchestra (Philips, with symphonies 30, 31, and 33), Sir Charles Mackerras's with the Prague Chamber Orchestra (Telarc, with symphonies 35—the *Haffner*—and 39), or Sir Neville Marriner's with the Academy of St. Martin-in-the-Fields (Angel, with symphonies 24 through 27).

Richard Swift's article on John Harbison in *The New Grove Dictionary of American Music* gives a useful survey to 1985, though, as the program note indicates, it fails to take into account the emphasis on instrumental—and especially orchestral—music of recent years. Janet Tassel's article “John Harbison Comes Home,” published in the *Boston Globe Magazine* for February 26, 1984, shortly before the world premiere of his Symphony No. 1, is still valuable. Harbison's own published articles give a clear expression of many of his musical ideas. Of the two quoted in the program note, “Bach, Berg, and Borrowed Material” and Harbison's response to Roger Reynolds' monograph are due to be published by Duke University Press in 1995 as part of *The Mary Duke Biddle Lectures*.

A fair number of John Harbison's works are available on records, though the works at the beginning of this list have not yet been reissued on compact disc. The earliest, *Confinement*, a 1965 score for a large mixed chamber ensemble, recorded by the Contemporary Chamber Ensemble, Arthur Weisberg, conductor, was on a Nonesuch LP. *Parody-Fantasia* for solo piano (1968), a section of *December Music*, was recorded by Robert Miller on CRI. *Bermuda Triangle* for saxophone, cello, and electric organ

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(1970), the final part of *December Music*, is performed by Albert Regni, Helen Harbison, and Robert Levin on another CRI LP that also contains the Schütz-inspired *Five Songs of Experience* (to poems by Blake), written for the Cantata Singers in 1971 and conducted by the composer, and the 1969 Trio for violin, cello, and piano performed by the Wheaton Trio. *The Flower-Fed Buffaloes*, a 1976 choral work written on a commission from the New York State Bar Association, has been recorded by Harbison, the Emmanuel Church Choir, baritone David Evitts, and the ensemble Speculum Musicae for Nonesuch. *Full Moon in March* (1977), a one-act opera set to a text adapted from Yeats, was commissioned by Boston Musica Viva, Richard Pittman, director, and recorded by that ensemble on a CRI LP, with singers D'Anna Fortunato, David Arnold, Cheryl Cobb, and Kim Scown. The Woodwind Quintet, written on a Naumburg commission for the Aulos Quintet, was recorded by that ensemble on a CRI LP. The Piano Concerto was recorded by the forces of the first performance, pianist Robert Miller and the American Composers Orchestra, Gunther Schuller conducting, on a CRI LP. The remaining recordings are currently available on compact disc. Seiji Ozawa and the Boston Symphony Orchestra recorded the Symphony No. 1 on New World (coupled with Olly Wilson's *Sinfonia*, another BSO centennial commission). The Variations for Violin, Clarinet, and Piano (performed by Rose Mary Harbison, David Satz, and Ursula Oppens) is coupled with the *Mirabai Songs* (Janice Felty, mezzo-soprano, with Collage New Music conducted by the composer) on Northeastern. Dawn Upshaw has also recorded the *Mirabai Songs*, with David Zinman and the Orchestra of St. Luke's (Nonesuch, with music by Barber, Stravinsky, and Menotti). Part of Harbison's ballet music to *The Odyssey*—the suite entitled *Ulysses' Bow*, in a performance by the Pittsburgh Symphony Orchestra under the direction of André Previn—is on a Nonesuch CD, coupled with the *Samuel Chapter*, for soprano and chamber ensemble, featuring Susan Larson. The Pulitzer Prize-winning score *The Flight into Egypt*, performed by the Cantata Singers with soloists Roberta Anderson and Sanford Sylvan



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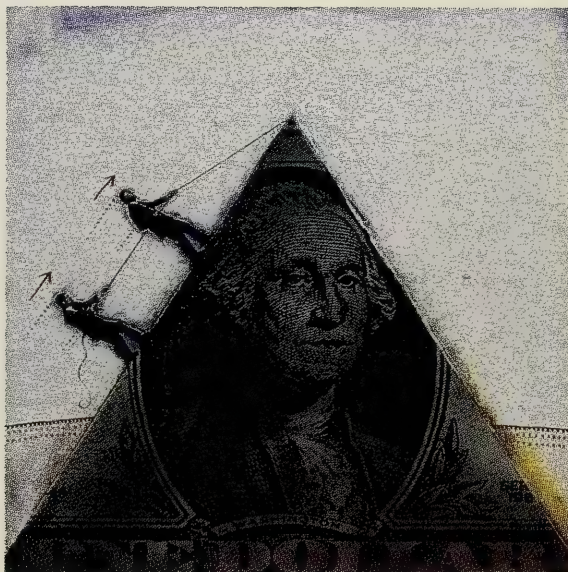
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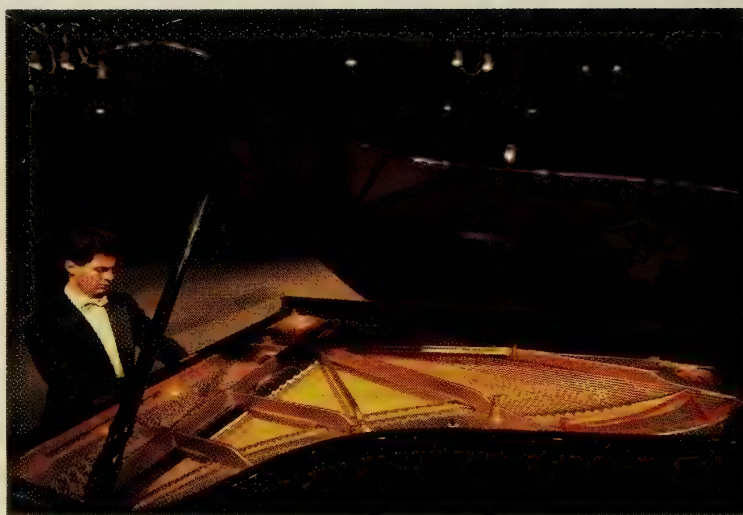
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under the direction of David Hoose, appears on a Nonesuch CD that also includes the Concerto for Double Brass Choir and Orchestra (André Previn conducting the Los Angeles Philharmonic) and *The Natural World* (with mezzo Janice Felty and the Los Angeles Philharmonic New Music Ensemble conducted by the composer). The Viola Concerto has been recorded by Jaime Laredo with the New Jersey Symphony Orchestra conducted by Hugh Wolff (New World, coupled with Ezra Laderman's Concerto for Double Orchestra). Ursula Oppens has recorded the Piano Sonata No. 1 ("In memoriam Roger Sessions") for Music & Arts Programs of America, with works by Davis, Nancarrow, Picker, and Rzewski. The Lydian String Quartet has recorded both of Harbison's quartets; members of the ensemble are joined by pianist Yehudi Wyner for his Schubert evocation *November 19, 1828* on Harmonia Mundi. Among the most recent recordings of his work is a disc by the Boston Symphony Chamber Players with pianist Gilbert Kalish in the Piano Quintet, baritone Sanford Sylvan in *Words from Paterson*, and soprano Dawn Upshaw in *Simple Daylight* (Nonesuch).

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume in the series by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback) but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the Double Concerto is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader though thoroughly up-to-date in approach are the essays and other materials (including translations of letters and original reviews of Brahms's works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Among the finest Brahms Doubles of recent years is the performance by Isaac Stern and Yo-Yo Ma with the Chicago Symphony under the direction of Claudio Abbado (Sony Classical, coupled with Berg's Chamber Concerto). Anne-Sophie Mutter and Antonio Meneses pair up for a spacious and glowing performance with the Berlin Philharmonic under Herbert von Karajan (DG, coupled with the *Tragic Overture*). One of the best recordings, despite the dated sound, may also be the oldest: from 1929, with violinist Jacques Thibaud, cellist Pablo Casals, and Alfred Cortot conducting the Barcelona Orquesta Pau Casals (Angel, in a mid-priced three-disc set also featuring Thibaud, Casals, and pianist Cortot in vintage chamber recordings of Beethoven, Haydn, Mendelssohn, Schubert, and Schumann).

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Josef Suk



Making his Boston Symphony debut at these concerts, Czech violinist Josef Suk comes from an impressive line of musicians: his great-grandfather was Antonín Dvořák, and his grandfather was the composer and musician Josef Suk, for whom he was named. Mr. Suk began his studies of the violin in early childhood, first with the distinguished violinist Jaroslav Kocian and later at the Prague Conservatory. At twenty he was sent to Paris and Brussels to represent the younger generation of Czech violinists; at that time he also played first violin in the Prague Quartet. After completing his studies at the conservatory, he founded the Suk Trio in honor of his grandfather and subsequently toured several conti-

nents with the group, which soon gained a reputation as one of Czechoslovakia's leading chamber music ensembles. He also toured extensively abroad as soloist with the Czech Philharmonic. Mr. Suk made his critically acclaimed North American debut in 1964 and has since appeared in recital in such major North American music centers as New York, Los Angeles, Cleveland, and Boston. He has also performed with most of the major North American orchestras, including the National Symphony, Philadelphia Orchestra, Detroit Symphony, Montreal Symphony, Cleveland Orchestra, Baltimore Symphony, Denver Symphony, St. Louis Symphony, Toronto Symphony, Minnesota Orchestra, the National Symphony in Ottawa, the Quebec Symphony, and the Rochester Philharmonic. Mr. Suk performs on the "Elman" Stradivarius, built in 1722. He has premiered numerous works for the violin, including, in January 1973 with Sir Georg Solti and the Chicago Symphony, a previously unknown concerto by Bohuslav Martinů, considered to be one of the most challenging works ever composed for the instrument. His discography ranges from Bach's sonatas and partitas for unaccompanied violin to music of Debussy, Janáček, and Berg. Mr. Suk has received numerous Czechoslovakian State Prizes for outstanding artistic accomplishment, six Grand Prix du Disque, the Edison Prize, and the Wiener Flotenuhr award.

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Yo-Yo-Ma



Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has earned an international reputation as an ambassador for classical music and its vital role in society. In addition to his appearances with orchestra, Mr. Ma is deeply committed to the vast chamber music literature. He has performed and recorded the complete Brahms and Fauré piano quartets with Emanuel Ax, Isaac Stern, and Jaime Laredo. During the 1993-94 season these artists are collaborating in the two Mozart piano quartets; in May 1994 they will tour Europe for the first time as an ensemble. Mr. Ma regularly performs duo-recitals

with Emanuel Ax; their recordings include cello sonatas of Beethoven, Brahms, Rachmaninoff, Prokofiev, and Strauss. An exclusive Sony Classical recording artist, Mr. Ma is an eight-time Grammy winner. Contemporary music, particularly by American composers, is an important part of Mr. Ma's repertoire. His future commissions will include works by Richard Danielpour and Ivan Tcherepnin. His schedule for 1993-94 includes the premiere of John Harbison's Cello Concerto with Seiji Ozawa and the Boston Symphony, and of Christopher Rouse's with the Los Angeles Philharmonic under David Zinman. In September he gave two performances at the Berlin Festival, including a trio concert with Peter Serkin and Pamela Frank. In December he traveled to Prague for a televised all-Dvořák gala concert with Itzhak Perlman, Frederica von Stade, Seiji Ozawa, and the Boston Symphony. Mr. Ma devotes a considerable amount of time to teaching, spending part of each summer at Tanglewood, where, besides performing with the Boston Symphony and in chamber ensembles, he works closely with students at the Tanglewood Music Center. Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at four; he later studied with Janos Scholtz and at Juilliard with the late Leonard Rose. In 1991 he received an honorary doctorate in music from Harvard University, his *alma mater*. Mr. Ma has appeared frequently with the Boston Symphony since his debut in February 1983; he has recorded Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Seiji Ozawa and the orchestra for Sony Classical.

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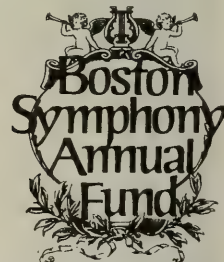
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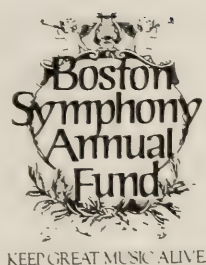
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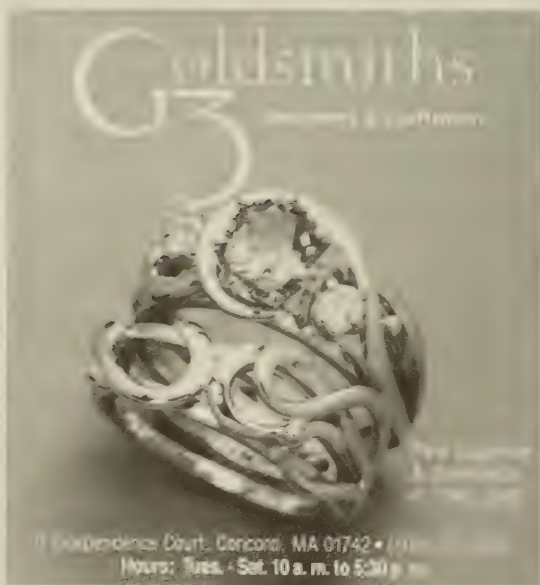
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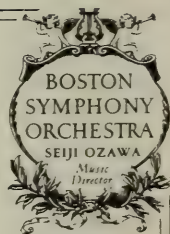
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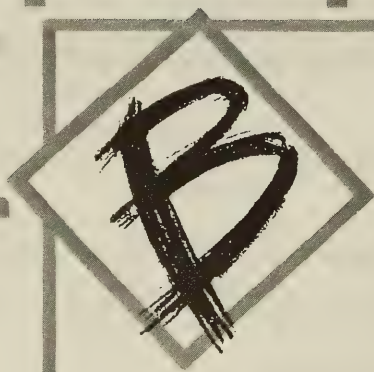
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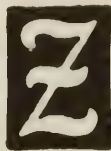
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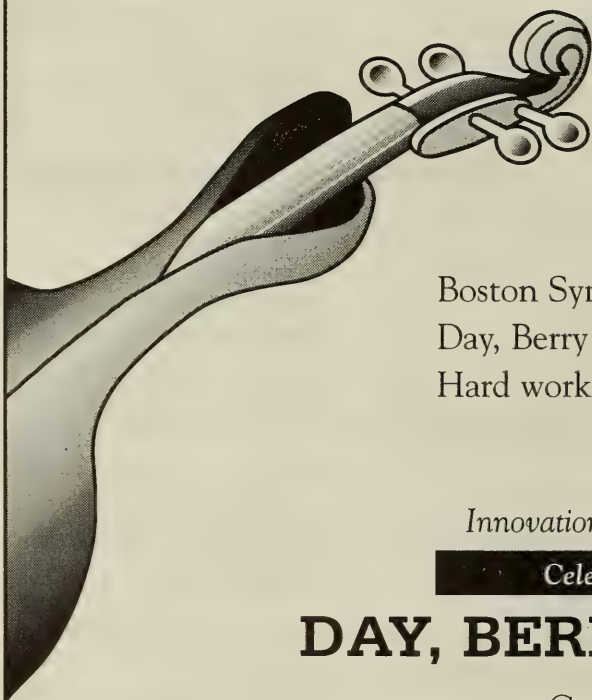
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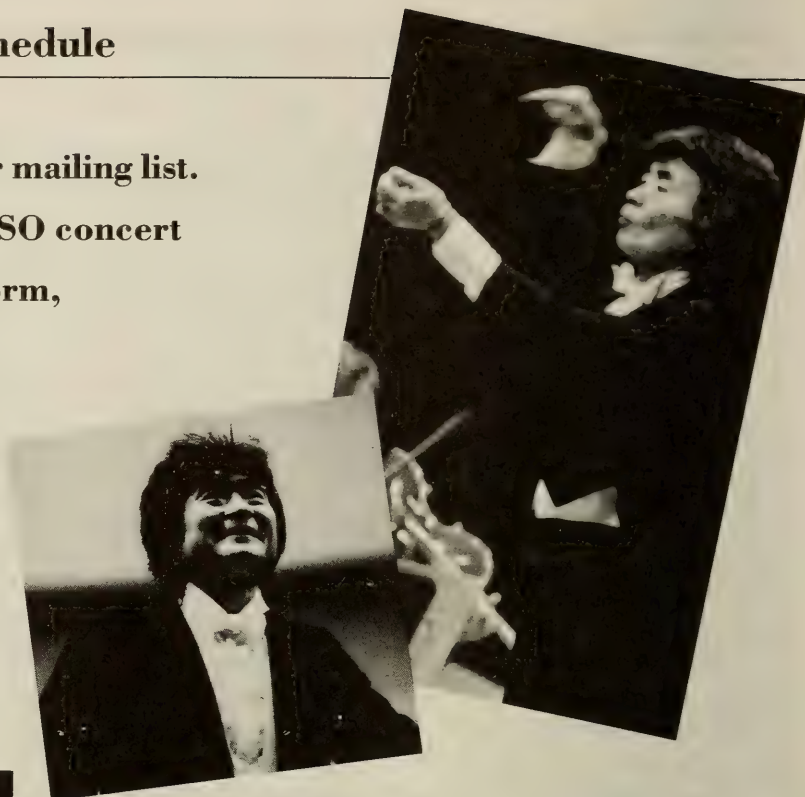
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NEXT PROGRAM . . .

Friday, April 15, at 8
Saturday, April 16, at 8

SEIJI OZAWA conducting

VIVALDI Piccolo Concerto in C, RV 443
Allegro
Largo
Allegro molto

GERALYN COTICONE

HAYDN Trumpet Concerto in E-flat
Allegro
Andante
Finale: Allegro

CHARLES SCHLUETER

WRIGHT *Concertpiece* for marimba
and orchestra (world premiere)
Vivo
Adagio
Brillante

J. WILLIAM HUDGINS

INTERMISSION

TUBIN Concerto for Double Bass and Orchestra
Allegro con moto – Allegro non troppo
Andante sostenuto
Allegro non troppo, poco marziale
(played without pause)

EDWIN BARKER

SCHUMANN *Conzertstück* in F for four horns
and orchestra, Opus 86
Lebhaft [Lively]
Romanze
Sehr lebhaft [Very lively]

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COMING CONCERTS . . .

Friday Evening—April 15, 8-9:55

Saturday 'A'—April 16, 8-9:55

SEIJI OZAWA conducting

GERALYN COTICONE, piccolo

CHARLES SCHLUETER, trumpet

J. WILLIAM HUDGINS, marimba

EDWIN BARKER, double bass

CHARLES KAVALOVSKI, DANIEL KATZEN

JAY WADENPFUHL, and RICHARD MACKEY,
horns

VIVALDI

Piccolo Concerto in C

HAYDN

Trumpet Concerto

WRIGHT

Concertpiece for

Marimba and Orchestra
(world premiere)

TUBIN

Double Bass Concerto

SCHUMANN

Concertstück for four horns

Wednesday, April 20, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:30 in Symphony Hall.

Thursday 'D'—April 21, 8-9:55

Friday 'B'—April 22, 1:30-3:25

Saturday 'B'—April 23, 8-9:55

Tuesday 'C'—April 26, 8-9:55

BERNARD HAITINK conducting

CYNTHIA CLAREY, mezzo-soprano

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Four Sea Interludes from
Peter Grimes

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Some Days
(United States premiere)

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Thirteenth Season, 1993-94



SUPPER CONCERT VIII

Thursday, April 7, at 6

Saturday, April 9, at 6

THE BOSTON SYMPHONIC BRASS

TIMOTHY MORRISON, trumpet

THOMAS ROLFS, trumpet

NORMAN BOLTER, trombone

DOUGLAS YEO, bass trombone

with RICHARD SEBRING, horn

JONATHAN MENKIS, horn

CHESTER SCHMITZ, tuba

JOSQUIN DESPREZ

Royal Fanfare

EMIL KORNSAND

Music for Brass Instruments

GIOVANNI GABRIELI

Canzona per sonare No. 1 (*La Spiritata*)

Canzona per sonare No. 2

HENRY PURCELL

Allegro and Air from *King Arthur*

FRANÇOIS COUPERIN

La Tromba

W.A. MOZART

Fugue, K.401

WILHELM RAMSÖE

Quartet No. 5

Allegro moderato

Andante quasi allegretto

Scherzo

Finale

Please exit to your left for supper following the concert.

Week 22

Notes

Over the centuries, the brass instruments have played individualized roles in human activity, but only gradually have they become part of the larger musical ensemble that we know as the orchestra, and not until still more recently did composers actually write chamber music for brass instruments. The trumpet, of course, was traditionally connected with military fanfares, because the instrument provided one of the most effective ways of sending signals between widely scattered groups of men. The horn was traditionally associated with hunting. And the trombone had two—very opposite—connotations: because it was used in church, largely as a means of reinforcing the choir, it took on a strongly religious character; at the same time composers liked to employ it in the opera house to depict scenes in the underworld!

Most older music that falls naturally to the range and character of the brass instruments is fanfare-like. Such is the case with the little Royal Fanfare by the great Josquin Desprez (c.1445-1521), who is supposed to have written this piece for King Louis XII of France. At any rate, the musical line signals the message "*Vive le roi!*" according to a highly developed Renaissance technique of drawing the words from the vowels of the text. All music students in the Middle Ages and Renaissance learned to sing the first five notes of the scale to the syllables *ut-re-mi-fa-sol*—syllables we still use today, except that "*ut*" has been replaced by "*do*." The Renaissance system conveniently gave five different pitches, each of which was sung to one of the five vowels in the alphabet. A composer could, if he chose, match the musical note to the vowel being sung. And since the letter "*v*" was often written as a "*u*", the entire word "*vive*" could be spelled out in musical notes! Thus *ut-mi-ut-re-re-fa-mi* symbolized, in the composer's mind, the message "*Vive le roi!*"

Emil Kornsand was one of many former and present members of the Boston Symphony Orchestra who have also composed music themselves. Born in Colmar, France, and trained at the Hochschule für Musik in Berlin, Kornsand was a member of the BSO's violin and viola sections from 1939 to 1961; he died in June 1973. The manuscript of his "Music for Brass Instruments" to be performed here is currently on display in the archival exhibit case in the Cohen Wing of Symphony Hall.

For the quarter-century before his death in 1612, Giovanni Gabrieli was the leading musical figure of Venice and one of the most influential musicians in Europe. His work is the highpoint of Venetian Renaissance music, an art of color and richness and brilliance, created to celebrate God and the Venetian state, "*la Serenissima*" ("the most serene [republic]"), as it was universally called. Himself the pupil of his uncle, the great Andrea Gabrieli, Giovanni was one of the most influential teachers of his time (his greatest pupil was Heinrich Schütz). In 1585 he won the coveted post of "first organist" at St. Mark's, which he held until his death, turning out both vocal and instrumental music of great energy and variety. His *canzoni* are instrumental equivalents of a popular vocal form, the chanson, and are among the most important examples of independent Renaissance instrumental music.

In the Baroque era, the high trumpet, or clarino, was a specialized instrument, played only by the highly paid members of a special guild, owing to its difficulty. It rarely appeared with other instruments in ensembles except when featured as a soloist emphasizing its one unique character. Henry Purcell (1659-1695) loved to use it for "trumpet tunes" in his many works for the stage, of which *King Arthur*, with a text by Dryden, had a lasting popularity. François Couperin (1668-1733) wrote sacred music and chamber music, but he is best-known for his hundreds of

pieces for solo harpsichord, which often bear programmatic titles suggesting the imitation of birds, or natural phenomena, or other instruments, as in *La Tromba* ("The trumpet").

Out of the hundreds and hundreds of works left by **Mozart** (1756-1791), there are a fairly large number of fragments or incomplete works, many of which seem to lack no more than a few measures to reach completion. The Fugue in G minor, K.401, originally conceived for organ, is one of these. Composed about 1773, when Mozart was just seventeen, it reveals a technical skill so assured that older scholars felt that Mozart must have written it a decade later! It was probably designed purely as a piece for study, and once he had solved the technical problems of fugal writing on this theme, he simply dropped the work and never finished the last eight bars, which were filled in on the original manuscript by another hand. The present arrangement for brass transposes Mozart's fugue from G minor to F minor.

Wilhelm Ramsøe—violinist, composer, conductor—was born in Copenhagen, Denmark, on February 7, 1837, and died in Roskilde, Denmark, on April 17, 1895. He showed great talent for the violin as a youth, and was giving solo performances on that instrument by the age of fourteen. From 1851 to 1854 he was employed as an orchestral violinist while studying music theory, counterpoint, and composition. He spent the next three years as music director of two traveling theater troupes. In 1857 he became music director of the Alhambra, an amusement park in Copenhagen that was at that time more popular than the famous Tivoli park. The Alhambra had both a theater and a concert hall, so it offered a wide range of possibilities for Ramsøe to hear performances of his own music. His orchestra contained some superb brass players, and he wrote many pieces especially for them. During his eight years at the Alhambra, Ramsøe wrote many of the brass ensemble works by which he is best-known today. He later conducted at the Folketeateret, one of the largest theaters in Copenhagen, then, at the age of thirty-seven, moved to Russia, where he became conductor of the Royal Italian Opera Orchestra in St. Petersburg and later of the Imperial French Theater, a post that was awarded to him by the Tsar Alexander III himself. He spent seventeen years in Russia, returning to Denmark only after the death of Alexander and not long before his own death.

Ramsøe's works for brass ensemble are almost all quartets; only late in his career did he include the French horn (which traditionally played in woodwind quintets, as it still does) in his ensemble, making it the standard brass quintet of today. Since Ramsøe was himself a violinist, it is not unlikely that his model for the brass quartets was the string quartet. Certainly these works, which have demanding parts for all four instruments, offer a real challenge to the players.

—Steven Ledbetter

Timothy Morrison joined the Boston Symphony Orchestra in 1980, then left the BSO in 1984 to tour and record with Empire Brass. Having rejoined the BSO in 1987, he is now associate principal trumpet of the Boston Symphony and principal trumpet of the Boston Pops Orchestra. Born in Oregon and a graduate of the New England Conservatory of Music, Mr. Morrison studied with Fred Sautter, former principal of the Oregon Symphony, and with former BSO principals Armando Ghitalla and Roger Voisin. A 1977 Tanglewood Music Center Fellow, Mr. Morrison has served on the faculties of Boston University, the Boston Conservatory, and the New England Conservatory of Music, where he now teaches. Mr. Morrison

performed the trumpet solos in John Williams' scores to the films *Born on the Fourth of July* and *JFK*.

A native of Sioux City, Iowa, **Thomas Rolfs** joined the Boston Symphony Orchestra as fourth trumpet in August 1991. Mr. Rolfs attended the University of Minnesota, where he studied with Charles Schlueter, and received his bachelor's degree in 1981. In 1978 he was a Fellow at the Tanglewood Music Center. He received his master's degree in 1983 from Northwestern University, where he studied with Vincent Cichowicz. Mr. Rolfs was a free-lance musician in Chicago until returning to Minnesota in 1986 to become second trumpet of the Saint Paul Chamber Orchestra; while in the Minneapolis/St. Paul area he appeared as soloist with numerous area orchestras and bands, including the Saint Paul Chamber Orchestra.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began playing the instrument when he was nine; he later attended the New England Conservatory of Music, where he studied with John Swallow. Mr. Bolter was a participant in the Boston University Tanglewood Institute Young Artists Program and won the C.D. Jackson Award as a Fellow at the Tanglewood Music Center. After coming to Boston in 1973, he performed with several free-lance organizations until he successfully auditioned for the Boston Symphony Orchestra in 1975. Also principal trombone of the Boston Pops Orchestra, Mr. Bolter teaches at Boston University and at the New England Conservatory of Music.

BSO bass trombonist **Douglas Yeo** was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone when he was nine. Before joining the Boston Symphony in May 1985, he was a member of the Baltimore Symphony Orchestra from 1981 to 1985, and was on the faculties of the Peabody Conservatory of Music in Baltimore and the Catholic University of America in Washington, D.C. Besides performing and teaching, Mr. Yeo is a prolific writer, having produced more than a dozen articles on the trombone and orchestral playing for numerous publications. His interest in the history of the Boston Symphony Orchestra has led him to do extensive research in the Boston Symphony Archives, leading to a number of photo/historical articles on BSO brass players from 1881 to the present. He has also published annotated books of orchestral excerpts for trombones and tuba, as well as numerous transcriptions for trombone and bass trombone.

Born and raised in Concord, Massachusetts, **Richard Sebring** joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra.

Originally from West Orange, New Jersey, **Jonathan Menkis** became a member of the Boston Symphony Orchestra's horn section in 1984.

Principal tuba of the Boston Symphony Orchestra and the Boston Pops Orchestra since 1966, **Chester Schmitz** began playing the instrument in Vinton, Iowa, when he was fourteen.

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Faces of the BSO:

Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Nicholas T. Zervas to Succeed George H. Kidder as BSO President in September 1994

The Trustees of the Boston Symphony Orchestra have elected Dr. Nicholas T. Zervas President, effective September 1, 1994. Dr. Zervas will succeed George H. Kidder, who has been President of the BSO since January 1, 1987, and was named a Trustee in 1977 and an Overseer in 1969. Dr. Zervas has been Vice-Chairman of the BSO's Board of Trustees since 1992 and a Trustee since 1988. He is Chief of the Neurosurgical Service at Massachusetts General Hospital and Higgins Professor of Neurosurgery at Harvard Medical School. He is currently on the Board of Scientific Counsellors of the Brain Research Institute at the University of Chicago and was elected to the Institute of Medicine of the National Academy of Science in 1992. A graduate of Harvard College and the University of Chicago School of Medicine, Dr. Zervas was Chairman of the Council on the Arts and Humanities of the Commonwealth of Massachusetts from 1984 to 1991 and was a member of the Board of Trustees of the New England Conservatory of Music from 1974 to 1978. In his new role as President, Dr. Zervas will share leadership with J.P. Barger, who has served as Chairman of the Board since 1989 and has been a member of the Board of Trustees since 1981.

"Salute to Symphony" 1994 Raises More Than \$200,000

The Boston Symphony Orchestra's largest fundraiser and community outreach event, "Salute to Symphony," surpassed its goal this year, raising more than \$200,000 for the Boston Symphony and Boston Pops orchestras. For the sixth consecutive year, NYNEX was the corporate sponsor of "Salute," which took place March 18 through 20 and included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, a Symphony Hall Open House, and a two-hour gala concert telecast on WCVB-TV Channel 5 and seen by more than 360,000 viewers. The BSO's sixth

annual Open House, which included performances throughout Symphony Hall, tours, and opportunities to meet musicians associated with the BSO, drew a crowd this year of nearly 8,000 people. The orchestra extends its thanks to all those who made pledges, to the many volunteers who donated their time and talents, and to WCRB, WCVB, and NYNEX, for helping to make "Salute to Symphony" a great success.

A Special Offer

On Saturday, May 14, Boston Pops Laureate Conductor John Williams will be the featured guest in a special Symphony Hall taping for "Kids' Classical Hour," a radio program on WCRB 102.5 FM. You and your family can be part of the audience as Mr. Williams talks about writing film music, plays the piano, and answers your questions. The audience will also be treated to a showing of memorable movie moments from Mr. Williams's collaborations with filmmaker Steven Spielberg. A contribution of at least \$100 to the Boston Symphony Orchestra will admit two people to this special taping, with additional admissions available for \$50 each. Proceeds will benefit BSO Youth Activities. For further information please call (617) 638-9390.

BSO Members in Concert

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—appears with BSO percussionist Timothy Genis as guest artist on Sunday, April 17, at 3 p.m. at Congregation Knesset Israel, 16 Colt Road, Pittsfield, as part of the Richmond Performance Series. Pavel Haas's String Quartet No. 2, *From the Monkey Mountain*, is featured on a program also to include music of Mozart and Bartók. Tickets are \$12 (\$10 students and seniors). For more information, call (413) 698-2837 or (413) 445-4872.

BSO members Laura Park, violin, Edward Gazouleas, viola, and Ronald Feldman, cello, appear with the Boston Conservatory Chamber Ensemble in a program including Poulenc's Trio for piano, oboe, and bassoon, Brahms's F minor piano

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quintet, Opus 34, and the world premiere of Randall Woolf's *Pink*, for oboe, bassoon, guitar, violin, and viola, on Sunday, April 17, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. Tickets are \$10 (\$7 students and seniors). For more information call (617) 536-3063.

The Boston Artists Ensemble performs Bartók's String Quartet No. 2, Opus 17, and Beethoven's String Quartet No. 15 in A minor, Opus 132, on Friday, April 22, at 8 p.m. at the Peabody Museum in Salem (where a light supper and dessert are offered). The performers are BSO violinists Victor Romanul and Tatiana Dimitriades, BSO violist Burton Fine, and BSO cellist Jonathan Miller, the ensemble's founder. Call (617) 527-8662 for ticket information, including senior and students discounts, and Peabody Museum member discounts.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from

Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include "Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist and composer Lawrence Wolfe. Scheduled for Sunday, May 1, at 5:30 p.m. at the Gamble Mansion in the Back Bay, the event promises two surprises: performances of some original compositions by Larry Wolfe, and appearances by other BSO musical friends. Enjoy the natural beauty of "Springtime at the Pakeen Farm" in Canton on Sunday, May 22, beginning at 1:00 p.m. The musical highlight of the afternoon will be a solo recital by BSO flutist Fenwick Smith at the historic "big house" of the farm. On Sunday, June 19, you can travel down east to York Harbor, Maine, for a traditional New England clambake. BSO principal trumpet Charles Schlueter and friends will be the musical guests at this seaside event. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

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LOOKING AHEAD . . .

Announcing the Boston Symphony Orchestra's 1994-95 Subscription Season

The Boston Symphony Orchestra's 1994-95 subscription season promises a fascinating mix of familiar and unfamiliar music led by Music Director Seiji Ozawa. Highlighting the year will be one of the most intriguing musical surveys the BSO has ever offered its subscribers, as Mr. Ozawa and a number of guest conductors lead a season-long selection of music chosen to commemorate the fiftieth anniversary of the end of World War II, a cataclysmic event that profoundly changed the course of world history. Mr. Ozawa's programs will also include music of Beethoven, Brahms, Ravel, Strauss, and Tchaikovsky; the world premiere of a new work commissioned by the Boston Symphony Orchestra from French composer Henri Dutilleux; the Boston premiere with soloist Leon Fleisher of Lukas Foss's Piano Concerto for the left hand, commissioned by the BSO and scheduled to receive its world premiere at Tanglewood this summer; and a recent work by Toru Takemitsu. In addition, Mr. Ozawa will continue the survey begun last fall of significant works by Hector Berlioz.

To initiate the subscription season offerings of music commemorating the end of World War II, Mr. Ozawa will open his first program of 1994-95 with Penderecki's *Threnody for the Victims of Hiroshima*. As it proceeds, the survey will include not just works written during the war, some of them specifically influenced by wartime circumstances (Copland's *Fanfare for the Common Man*, Prokofiev's Symphony No. 5, Shostakovich's *Leningrad* Symphony, Roger Sessions' Symphony No. 2, Vaughan Williams' Symphony No. 5), but also pre-war compositions by composers forced to flee Europe, or whose works were banned by the Nazis (Kurt Weill's *The Seven Deadly Sins*, Weill's suite from *The Threepenny Opera*, Paul Hindemith's *Cupid and Psyche*, Erich Korngold's Symphony in F-sharp); works by composers who themselves died in the concentration camps (Pavel Haas's Study for Strings, Max Schulhoff's Concerto for Solo String Quartet with Chamber Orchestra, Hans Krása's Chamber Symphony); and works of reflection, consolation, and hope written since the war ended (Penderecki's *Threnody for the Victims of Hiroshima*, Schoenberg's *A Survivor from Warsaw*, Benjamin Britten's *War Requiem*). One of these works was composed as recently as last year—John Williams' *Remembrances*, from his film score to *Schindler's List*, to be performed with soloist Itzhak Perlman on Opening Night—reminding us that the lessons of World War II remain as immediate and relevant today as they were a half-century ago.

Continuing the Berlioz survey begun last year to mark his twentieth anniversary as the BSO's music director, Seiji Ozawa will lead the orchestra next fall in Berlioz's dramatic symphony *Roméo et Juliette*, with mezzo-soprano Susan Graham in her BSO debut, tenor Vinson Cole, bass-baritone Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor; in the song cycle *Les Nuits d'été* as originally orchestrated by the composer for three soloists, with Ms. Graham, Mr. Cole, and Mr. Cachemaille; orchestral selections from Berlioz's operatic masterpiece, *Les Troyens*; the *Waverley* Overture; Berlioz's little-known *Rêverie et Caprice* for violin and orchestra, with Malcolm Lowe, who next season celebrates his tenth anniversary as the BSO's concertmaster; and, in its Boston premiere, one of the most exciting musical discoveries of recent years: the twenty-year-old Berlioz's *Messe solennelle*—his earliest preserved large-scale work—which was destroyed by its dissatisfied composer following its initial performances, but which recently came to light in the form of the autograph manuscript, which was given by Berlioz to a friend. Later in the season, with soprano Sylvia McNair, Mr. Ozawa will lead *Les Nuits d'été* as it is more typically encountered, with a single soloist.

Sharing the Symphony Hall podium with Seiji Ozawa next season will be guest conductors James Conlon, Andrew Davis, Marek Janowski, James Levine, Roger Nor-

rington, Christof Perick, Heinz Wallberg, and BSO Assistant Conductor David Wroe. Valery Gergiev and Mariss Jansons will make their subscription series debuts, having previously conducted the orchestra at Tanglewood, as will John Mauceri, music director of Scottish Opera and a frequent guest with the Boston Pops. In addition, Mariss Jansons will lead music of Strauss, Shostakovich, and Ravel with the Oslo Philharmonic when that orchestra makes a guest subscription appearance in December, while the BSO is on tour in Hong Kong.

In addition to playing Berlioz's *Rêverie et Caprice*, BSO concertmaster Malcolm Lowe will be soloist in Brahms's Violin Concerto under Seiji Ozawa, as part of a program that will also feature the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—in Schulhoff's Concerto for Solo String Quartet. Guest soloists scheduled to appear with the orchestra for the first time include pianist Gerhard Oppitz, performing Brahms's Piano Concerto No. 2 as part of an all-Brahms program under the direction of Marek Janowski; pianist Dubravka Tomsic as soloist in Beethoven's *Emperor* Concerto under Seiji Ozawa; mezzo-soprano Anne Sophie von Otter and tenor Ben Heppner in Mahler's *Das Lied von der Erde* under James Levine; violinist Kyoko Takezawa in Prokofiev's Violin Concerto No. 1 under Andrew Davis; and vocalists Ute Lemper, Frank Kelley, Kelly Anderson, and Brian Jauhiainen in Weill's *The Seven Deadly Sins* under John Mauceri. Returning soloists include pianists Imogen Cooper in her subscription series debut (with Mozart's Piano Concerto No. 15 in B-flat, K.450), Horacio Gutiérrez (Chopin's Piano Concerto No. 1), Radu Lupu (Beethoven's Piano Concerto No. 1), Ursula Oppens (Mozart's Piano Concerto No. 14 in E-flat, K.449), Maria Tipo (Schumann's Piano Concerto), and André Watts (Beethoven's Piano Concerto No. 3); violinist Frank Peter Zimmermann (Mozart's Violin Concerto No. 3 in G, K.216); cellist Ralph Kirshbaum (Haydn's Cello Concerto No. 2 in D); vocalists Richard Clement (Weill's *The Seven Deadly Sins*), Anthony Rolfe Johnson (Britten's *War Requiem*), and Benjamin Luxon (also in the *War Requiem*); and the actor Malcolm Sinclair (Schoenberg's *A Survivor from Warsaw*).

Renewal brochures for the Boston Symphony Orchestra's 1994-95 season have been mailed. If you do not currently subscribe to BSO concerts but would like to become a subscriber, please call (617) 266-7575.

—M.M.

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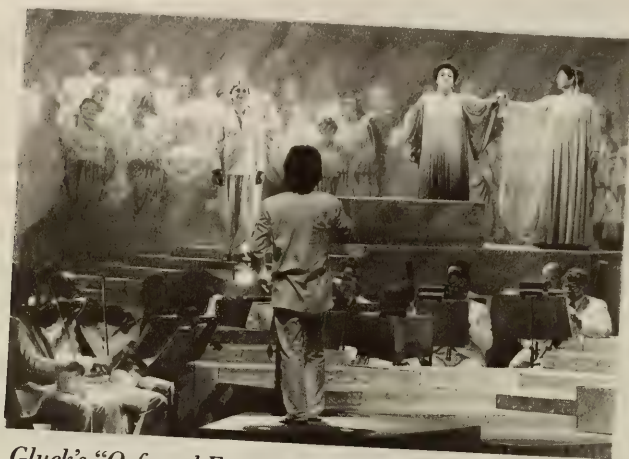
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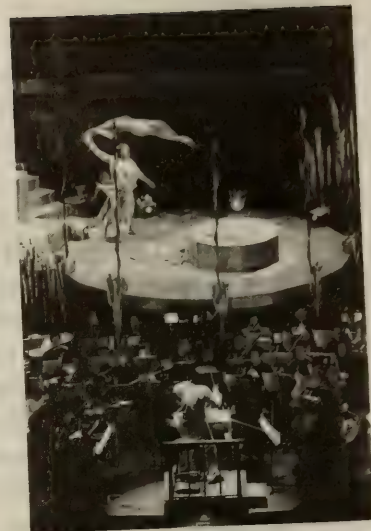


A Seiji Ozawa Scrapbook

Celebrating Seiji Ozawa's Twentieth Anniversary
as Music Director of the Boston Symphony Orchestra



Gluck's "*Orfeo ed Euridice*," August 6, 1983, with Marilyn Horne (*Orfeo*), Benita Valente (*Euridice*), and Erie Mills (*Amore*)



Strauss's "*Salome*," April 16, 1991, with Hildegard Behrens (*Salome*), Mignon Dunn (*Herodias*), Ragnar Ulfung (*Herod*), and Jorma Hynninen (*Jokanaan*)



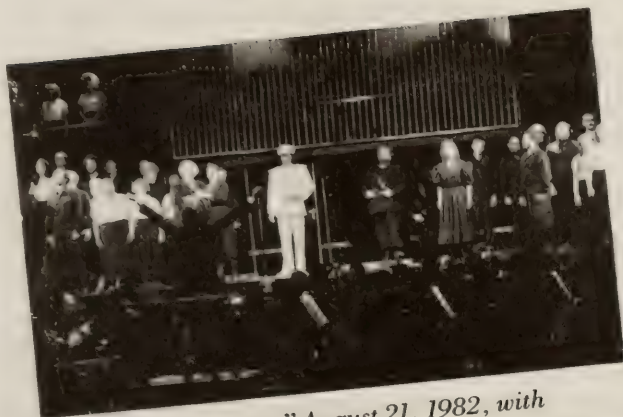
Bach's "*St. Matthew*" Passion, August 16, 1985, with Anthony Rolfe Johnson (*The Evangelist*), Benjamin Luxon (*Jesus*), soprano Edith Mathis, mezzo-soprano Carolyn Watkinson, tenor Keith Lewis, and baritone Richard Stilwell



Honegger's "*Jeanne d'arc au bûcher*," August 12, 1989, with Marthe Keller (*Jeanne d'arc*) and Georges Wilson (*Frère Dominique*)



Tchaikovsky's "*Pique Dame*," October 16, 1991, with Mirella Freni (*Lisa*), Maureen Forrester (*The Countess*), Vladimir Atlantov (*Herman*), Dmitri Hvorostovsky (*Yeletsky*), and Sergei Leiferkus (*Tomsky*)



Beethoven's "Fidelio," August 21, 1982, with Hildegard Behrens (Leonore), James McCracken (Florestan), Franz Ferdinand Nentwig (Don Pizarro), Paul Plishka (Rocco), Victor von Halem (Don Fernando), Maria Fausta Gallamini (Marzelline), and Vinson Cole (Jaquino)



Strauss's "Elektra," December 12, 1987, with Hildegard Behrens (Elektra), Ruth Falcon (Chrysothemis), Christa Ludwig (Klytemnestra), James King (Aegisth), and Brian Matthews (Orest)



Puccini's "Tosca," July 26, 1980, with Shirley Verrett (Tosca), Veriano Luchetti (Cavaradossi), and Sherrill Milnes (Scarpia)



Scenes from Mussorgsky's "Boris Godunov," July 18, 1981, with Nicolai Ghiaurov (Boris Godunov) and Kenneth Riegel (Shuisky)



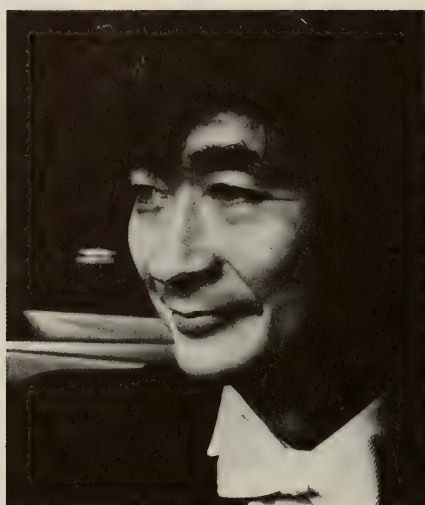
Verdi's "Falstaff," February 5, 1993, with Michael Sénéchal (Dr. Caius), David Gordon (Bardolph), James Courtney (Pistol), Benjamin Luxon (Falstaff), Paolo Coni (Ford), D'Anna Fortunato (Meg Page), Daniela Dessi (Alice Ford), Maureen Forrester (Mistress Quickly), Dawn Upshaw (Nannetta), and Frank Lopardo (Fenton)



Weber's "Oberon," August 2, 1986, with Paul Frey (Huon), Elizabeth Connell (Reiza), Philip Langridge (Oberon), Judith Howarth (Titania), Benjamin Luxon (Sherasmin), and La Verne Williams (Fatima)

Photo credits: Roger Farrington, Michael Lutch, Lincoln Russell, Hilary SL Scott, Walter H. Scott

SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of

centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and the orchestra's most recent European tour following the 1991 Tanglewood season. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the mid-western United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Kous-

sevitzy Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include Tchaikovsky's *Nutcracker*; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame* with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, on Sony Classical; Strauss's *Don Quixote* with Yo-Yo Ma, Mendelssohn's Violin Concerto with Isaac Stern, and music of Berlioz and Debussy with Frederica von Stade, on Sony Classical/CBS Masterworks; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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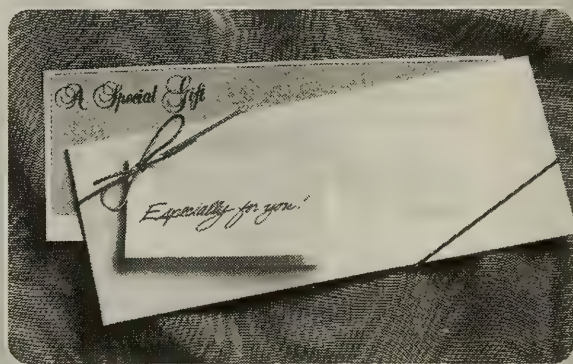
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Beethoven's Progeny: Berlioz, Wagner, Brahms

by Peter Bloom

The concert cycle at Symphony Hall opened this year with Berlioz. It closes with Wagner—and approaches completion with Brahms. Such a configuration suggests some late-season thoughts on these disparate nineteenth-century giants whom some have seen, respectively, as madman, monster, and masterful moderate. They were, of course, of different eras, despite the like final digits of their birth years (HB: 1803, RW: 1813, JB: 1833), so readers may find our comparison unlikely. But of all those musicians who labored in the several generations we may aptly call “post-Beethovenian,” it is perhaps these three who emerge most distinctively from the long shadow cast by the always daring composer of the Ninth Symphony.

With its solo and choral episodes and its themes of love and human strife, for example, Berlioz's mixed genre symphony *Roméo et Juliette*—beyond its many startling structural and sonic innovations—was clearly inspired by the Ninth. Wagner's “answer” to Beethoven and the Choral Symphony was, of course, the Music Drama, the *Gesamtkunstwerk*, *Der Ring des Nibelungen*, and *Tristan und Isolde*—the last-mentioned a kind of “answer” to Berlioz's symphonic *Roméo* as well. Brahms's astonishing First Symphony, where the last movement has a lovely, rounded tune whose similarity to the *Ode to Joy* the composer sarcastically suggested any fool could hear, was early on absurdly belittled as “Beethoven's Tenth”—an appellation Brahms wisely accepted as a compliment, for his subtler debts to Beethoven were undeniable.

Further connections: The central section of Berlioz's symphonic “love story,” the “Romeo Alone” movement, opens with a unison upward leap followed by a slow and expressive chromatic descent that portrays the yearnings of Shakespeare's youthful hero. The opening of the operatic world's most celebrated love story can be described in nearly identical terms, though Wagner's *Tristan* continues with a haunting chromatic progression whose outer voices, moving in contrary motion, seem even more suggestive than Berlioz's gesture of longing and desire. And a transformation of the famous “Tristan” progression, which the composer surely knew, may be found at the outset of the Allegro of Brahms's First Symphony—a work that some have called a “love letter” to his faithful friend Clara Schumann. The ending of the second movement of that “love letter” is furthermore much like the ending of *Isolde's* moving *Liebestod* at the close of Wagner's opera.

So if our musicians could not easily converse—Berlioz knew no German, and Wagner's broad Saxon would have contrasted amusingly with Brahms's High German—they were able to transmit views of love and adventure in musical languages molded from not totally dissimilar materials.

By reputation Berlioz, Wagner, and Brahms were obviously known to one another. But what do we know of their contacts in person? It turns out that Wagner's encounters with Berlioz, ten years his senior, were surprisingly many and varied, as the German composer attempted to make his way in what he took to be the focal point of the musical world, Paris, at various stages of his career. From 1839 to 1842 he scratched out a living there doing hackwork for the publisher Schlesinger while attempting, futilely, to get *Rienzi* and *The Flying Dutchman* accepted at the Paris Opéra. Later, after a number of visits, he came to Paris in 1860-61 for rehearsals and performances of *Tannhäuser*, only to have the work hissed off the stage by the ruffians of the aristocratic and persnickety Jockey Club in one of the most famous scandals of all operatic history.

It was while producing *Roméo et Juliette*, in 1839, that Berlioz met Wagner, probably at Schlesinger's music shop—then a regular hangout for musicians young and old—where he worked as critic and editor. Berlioz was impressed by what he heard of Wagner's in Dresden, in 1843, and came to know the German composer well in Lon-



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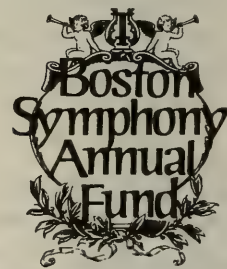
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don, in 1855, when both had seasonal conducting appointments in the British capital. (On one evening they drank champagne punch together until three in the morning, discussing effusively both art and music, and Liszt and love.) They later saw each other on fairly regular occasion, exchanging scores and writing of each other's work with what can be described as a mixture of alarm and admiration.

Both men's contacts with Brahms were far more limited. Through the intermediacy of the celebrated violinist, Joseph Joachim, Berlioz met the twenty-year-old pianist-composer in Leipzig in December 1853, and heard him perform his new piano sonatas in C major and F minor—the very works that one month earlier had led Robert Schumann to come out of journalistic retirement and write the famous, laudatory article that was to launch Brahms's career. Berlioz thanked Joachim for having introduced him to “this timid but headstrong young fellow hell bent on writing modern music,” and added, with characteristic *weltschmerz*, “He is going to suffer a great deal . . .” Of the various works by Berlioz known to Brahms, it was *L'Enfance du Christ*, he told Clara Schumann, that impressed him the most. Berlioz died in the year that Brahms determined to make Vienna his permanent home, 1869, and thus never came to know the composer at the summit of his career.

Wagner outlived Berlioz by fourteen years and became familiar with much of what Brahms accomplished in his maturity. It was on February 6, 1864, that Wagner first met the younger musician, who at Wagner's request played some Bach as well as his own Variations on a Theme of Handel. The sole account of this meeting, by one Gustav Schönaich, suggests that Wagner was genuinely impressed by Brahms's music. In *Mein Leben*, however, the autobiography he dictated to Cosima von Bülow, Wagner mentioned Brahms only once as a modest and good-natured but rather dull fellow. Some years later, surely jealous of his rival's increasing success, Wagner wrote to a friend of what he called the “tragedy of Brahms, who—in spite of his wealth of ideas—always remains tedious.”

It is perhaps not surprising that Brahms and Wagner never warmed to each other, since Brahms's one and only public pronouncement (unlike Berlioz and Wagner,



Hector Berlioz



Franz Liszt



Richard Wagner

Brahms did not become a journalist, theorist, autobiographer, or “personality”) was an ill-considered manifesto deploring the theories of the so-called New German School represented essentially by Liszt, but also by Wagner, of course, and, for some observers, by Berlioz as well. There is not space here to explain the motivation for this manifesto, which was published in May 1860, but suffice it to say that Brahms and his three co-signers, among them Joachim, felt that the press and concomitantly the public were paying too little attention to the champions of the grand tradition and too much to the advocates of “The Music of the Future”—the then much bandied-about phrase that referred loosely and variously to the programmatic concert music of Berlioz and Liszt and to the dramatic-operatic conceptions of Wagner. Indeed, the phrase was so much used at the time that Wagner employed it ironically, in quotation marks, as the title of the treatise he published in that year—“*Zukunftsmusik*”—to resume his earlier thinking and to explain his current notions of the proper relationship between text and tone.

As from 1860, then, Brahms and Wagner may be seen as having headed opposite camps—labelled classicist or conservative in the first instance and modernist or progressive in the second—in a kind of “war” of the romantics. To a large degree the distinction is valid, for Brahms wrote learnedly in the traditional genres of sonata, song, and symphony, while Wagner wrote lustily in the form of colossal music dramas. But as Christoph Wolff has lately reminded us, Wagner’s erudition took no back seat to Brahms’s; Wagner, too, used retrospective elements in his music, though perhaps more intuitively than Brahms; and Brahms, “although he never claimed to write music of the future [. . .] nevertheless did so, [but] in his own way.” Arnold Schoenberg certainly thought so, for example, when he wrote the essay “Brahms the Progressive” on the hundredth anniversary of the composer’s birth; so, too, did Charles Rosen, when he wrote “Brahms the Subversive” on the hundred-fiftieth.

The year 1860 was crucial to relations between Berlioz and Wagner as well. At the beginning of the year Wagner gave three concerts at the Italian Theater in Paris with excerpts from his works through *Lohengrin* along with the recently completed Prelude to *Tristan*. Berlioz wrote an enthusiastic review of these concerts but took exception to the *Tristan* Prelude, by which he said he was baffled, and to the so-called “music of the future,” of which he assumed the Prelude was a specimen. In an open letter to Berlioz and in an explanatory brochure entitled *Lettre sur la musique*, published in Paris as a preface to the French translations of four of his librettos, Wagner attempted to explain his latest undertakings to Berlioz and others who, he felt, had attributed to him notions that were not his. In fact the *Lettre sur la musique* was nothing other than



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the French version—published first, however—of “*Zukunftsmusik*” (*The Music of the Future*). The title in French allowed Wagner to avoid the much mocked expression “*musique de l’avenir*” while explicating his art—namely, the psychologically enraptured, thematically seamless, and chromatically sumptuous one of *Tristan und Isolde*.

More than his theories and even his music, it was Wagner’s engagement by the Paris Opéra that especially troubled Berlioz, along with the fantastical expenses that were engendered there in 1861 during the rehearsals and production of the revised *Tannhäuser*. (By coincidence, Brahms soon gained possession of the autographs of some of the ballet music Wagner added for the Paris production; in 1875, however, he was constrained to relinquish them to the composer, who wanted them for his son as a keepsake.) After *Tannhäuser* was assaulted and withdrawn, Berlioz noted rather uncharitably that he had been “cruelly avenged”: *Les Troyens* was then in his portfolio, we must understand, but was unfairly considered too large and too long for performance. In later years Berlioz saw less of Wagner in person, but was kept abreast of his rising star by Franz Liszt and his mistress, the Princess Carolyne von Sayn-Wittgenstein.

Mention of that esteemed lady suggests contacts of another sort, namely by mutual acquaintance, of which our three composers had many more than can be listed here. One surprising such intermediary was Mathilde Wesendonck, immortalized in the musical literature by the role she played in Wagner’s life during the gestation, in the late 1850s, of what may be his greatest work. Less than ten years later she appears to have been ardently admiring of Brahms, freely offering him the use of the cottage on her property where she had earlier conducted an inspirational romance with the composer of *Tristan und Isolde*.

Other women of Wagner’s acquaintance were known to Berlioz, too, though not with the same intimacy, including the daughters of two of Berlioz’s closest friends: Franz Liszt (Cosima) and Théophile Gautier (Judith). Among men in the artistic community none may have been more devoted to Berlioz, Wagner, and Brahms than the composer, poet, and critic Peter Cornelius, who in the 1850s acted as Liszt’s secretary in Weimar. It was he who among other things rather remarkably succeeded in getting Brahms to help copy out parts for the partial performance of *Die Meistersinger* that took place in Vienna in 1863.

Pivotal to our endeavor here, however, is the role played by a man who may have been the most influential critic of the romantic century. I refer to Eduard Hanslick, whose admiration for Brahms and antipathy for Wagner are widely known as central to the “war” I mentioned earlier between, as he might have put it, the proponents of formalism and the promoters of formlessness. Though Hanslick would eventually do an about-face and include much of Berlioz’s music in the latter category as woefully needful of a programmatic guidebook to translate the notes back into words, his first encounter with Berlioz, recently unveiled by Geoffrey Payzant, was positive indeed. Hanslick’s review of the concert Berlioz gave in Prague on January 19, 1846, speaks of the music as “always original and never overdone, always bubbling and never coarse!”

These were some of the qualities, one supposes, that attracted Wagner and Brahms, too, to Berlioz. Hanslick’s opening words return us to the theme of Beethoven’s progeny: “I have just come from the first of the Berlioz concerts and I have to say at the outset that Berlioz is the sublimest manifestation in the realm of musical poetry since Beethoven.” Our two other pretenders to Beethoven’s throne would surely have enjoyed seeing such words applied to them—and they did not have long to wait. Berlioz, though many today may be unaware of it, was the first to enjoy such an accolade. The daredevil Beethoven, had he been able to do so, would surely have seen all three as chips off the old block.

Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is professor of music at Smith College in Northampton, Massachusetts.

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Largo

Allegro molto

GERALYN COTICONE

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Trumpet Concerto in E-flat

Allegro

Andante

Finale: Allegro

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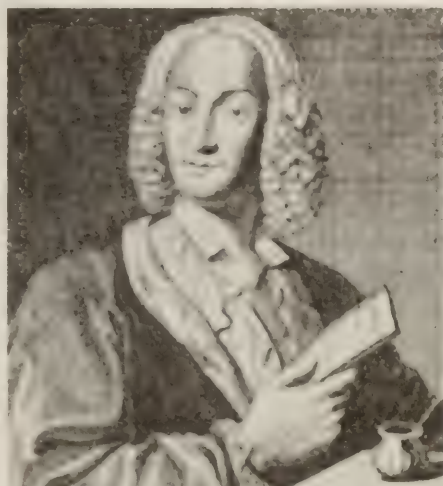
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Antonio Vivaldi

Concerto in C for piccolo, strings, and basso continuo, RV 443



Antonio Vivaldi was born in Venice on March 4, 1678, and died in Vienna in July (buried July 28) 1741. The dates of composition and first performance of his C major piccolo concerto, RV 443, are unknown. Former BSO piccoloist Lois Schaefer was the soloist for all previous Boston Symphony Orchestra performances, the first of which took place at Tanglewood in July 1967 under the direction of Antonio Janigro. She performed it again in 1977, both in April subscription concerts and in an August Tanglewood performance with Seiji Ozawa conducting. The score calls for an orchestra of strings and continuo. The continuo harpsichordist at these concerts is Mark Kroll.

Il prete rosso, “the red priest,” as Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in nearly 500 works, the most famous of which were spread by print and performance all over Europe, influencing composers for the better part of the eighteenth century. From about 1703 to 1718 Vivaldi worked as violin teacher and later concert director at the Pio Ospedale della Pietà, a charitable orphanage for girls run by the government of Venice. It was designed to get the girls off the public rolls by educating them and making them suitable marriage partners. One of the most useful elements in a girl’s education was musical talent, through which she might attract a spouse or become independent as a professional musician. It was for the remarkably talented girls in this institution that Vivaldi composed most of his sonatas and concertos.

Vivaldi’s voluminous output includes no fewer than thirty-nine concertos for bassoon, fourteen of them in C major! Naturally, in such circumstances, musical scholars are kept hopping trying to straighten out which is which. Vivaldi’s output of concertos is so massive (220 violin concertos alone, of which 95 are in C major or A minor) that many attempts at cataloguing them have proven inadequate. The concertos may be referred to by the totally outdated “R. numbers” of Mario Rinaldi’s incomplete catalogue, by the “F. numbers” of Antonio Fanna, designed for the publication of Vivaldi’s works, or by the much more accurate “P. numbers” of French scholar Marc Pincherle. The newest catalogue, and the one that appears likely to survive because it includes Vivaldi’s vocal music as well as his instrumental music, has been put together by the Danish scholar Peter Ryom, whose “RV numbers” (for “Ryom-Verzeichnis”) have become the standard way to refer to Vivaldi’s works. In the case of piccolo concertos, we only have four examples, of which two (RV 443 and 444) are in the key of C.

As with his other concertos, RV 443 combines rhythmic vigor with a delight in the sonority of the solo instrument as set off against a modest group of strings. The strings and continuo present a framework in the form of the ritornello, against which the soloist can stand out with increasingly virtuosic brilliance. The second movement allows the piccolo one of its relatively rare opportunities to appear in lyrical song with minimal accompaniment. The last movement offers, on the other hand, a lively opportunity for the soloist to bestow upon the listener a shower of incandescent musical sparks.

—Steven Ledbetter

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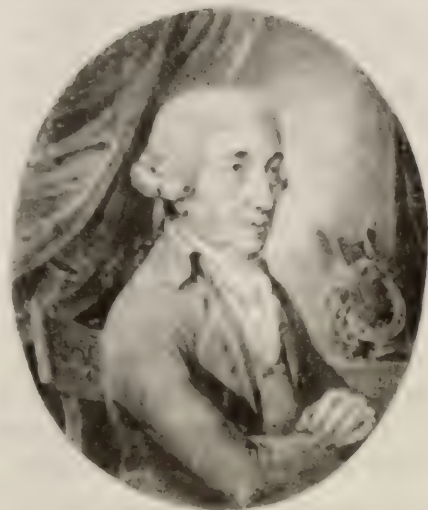


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Franz Joseph Haydn

Trumpet Concerto in E-flat, Hob. VIIe:1



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his Trumpet Concerto (or, as he called it on the manuscript, "Concerto per il Clarino") in 1796. The first performance took place in a concert given by the soloist for whom it was written, Anton Weidinger, in Vienna on March 28, 1800. These are the first Boston Symphony Orchestra performances of the work to be given in subscription concerts, the only two previous performances having taken place at Tanglewood: in July 1963 with Roger Voisin as soloist and Erich Leinsdorf conducting, and in August 1979 with Armando Ghitalla as soloist and Seiji Ozawa conducting. The score calls for two each of flutes, oboes, bassoons,

horns, and trumpets, plus timpani and strings.

When in 1795 Haydn returned from London for the last time to settle in Vienna for the rest of his life, he enjoyed a wide reputation as the greatest living composer (though by the time of his death fourteen years later, that view would be challenged by a feisty younger man from Bonn). Haydn had a far different audience in Vienna than he had had in London. And the circumstances of concert-giving were certainly different from what he had known earlier in Eszterháza. In London there were regular series of concerts, organized and promoted by entrepreneurial managers, who aimed at presenting the most sought-after artists and new music to sell subscriptions. Such things were still virtually unknown in Vienna, where concerts were most often produced by the composer or performer as a benefit—benefiting himself, that is, assuming that enough people bought tickets. The organizer of the event had to hire a hall and orchestra, and take on the responsibility for advertising, paying the bills, and selling the tickets. Unless he had aristocratic guarantors, his would also be the entire risk of the operation. (Concert reviews—which, even when negative in tone, publicize the simple fact of a vigorous concert life—were almost unknown in Vienna.) A very large proportion of the important musical events in Vienna still took place privately, in the homes of musical aristocrats. Often a major new work received its premiere at such a private concert and would only then be put before the general public. (Both *The Creation* and Beethoven's *Eroica* Symphony, to name just two examples, were first heard in private homes rather than concert halls.)

Despite the relative paucity of public concerts in Vienna, Haydn had certainly become a "draw" when these concerts took place. He knew he could face the test of the box office. He did this most satisfactorily with *The Creation*, the premiere of which, on March 19, 1799, was probably the greatest single moment of his life. Yet within a year the fickle public, it seems, was turning away from him. There are reports of laughter and joking, not to mention reduced audiences, at a repeat performance of *The Creation* in 1800; the jokes dealt mostly with Haydn's playful word-painting, his musical depictions of the animals as each appeared in the libretto, and the smaller audience no doubt came about because the ticket prices had been doubled for charity. But the trend was unsettling nonetheless. And it is positively shocking to learn that another concert on which Haydn's music featured prominently in 1800, an "academy" offered by the court trumpeter Anton Weidinger, on March 28, was not well attended. Perhaps it was a sign of changing tastes; just two days later, the young Turk from Bonn, Beethoven, offered his first "academy" in Vienna, on which he gave the premiere of his

First Symphony. But then, the significance of an event to the history of music is not always determined by the number of people who heard it.

Anton Weidinger was the Viennese court trumpeter and a close friend of Haydn's. He was responsible for a technical improvement in his instrument that, for the first time, made it possible to play chromatic lines. For centuries the trumpet had been limited in the pitches it could play to the notes of the overtone series, which meant that there were large gaps at the bottom of its range. Only in the highest registers (which few trumpeters in Haydn's day could play) was there anything like a melodic scale, and even at that level chromatic alterations were impossible. Thus the trumpet performer became associated in listener's minds with the kind of fanfare figures that they were easily capable of playing. Instrument builders wanted to make the trumpet a fully chromatic instrument, able to play in any key at any time; they experimented with various devices. One such attempt motivated the composition of two of the major concertos in the repertoire, those of Haydn and Hummel. It was Haydn's friend Anton Weidinger who developed a keyed trumpet (which he called "organized trumpet") with keys covering soundholes in the bore of the instrument. When pressed, the key opened a hole to change the length of the air column, and thus the pitch of the instrument (though at the cost of some of its brilliance).



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Weidinger evidently made his invention in 1793, though he spent a considerable amount of time perfecting it. Haydn composed his concerto—the first great trumpet concerto for something approximating the modern instrument—in 1796. Weidinger must have been pleased that Haydn wrote a concerto for him—and so masterful a work!—but he evidently did not feel ready to perform it until March 28, 1800, when he played the piece in a concert widely publicized to show off his new instrument and its technique. The cause of delay is not clear; perhaps he continued to make improvements on his instrument, or perhaps he simply was unable to obtain permission for the use of the court theater at an earlier date.

Haydn composed the trumpet concerto for Weidinger in 1796, after his final return from England. But the work is filled with the kind of genial, open-hearted ideas and rich invention that marked the series of the last twelve great symphonies. This trumpet concerto may even be the final purely orchestral work that Haydn ever wrote, though we are not entirely sure—shadowy references to a lost concerto for two horns and another for bassoon cast some doubt on this point. But it is, in any case, Haydn's most splendid concerto, and one of the most original in the entire history of the form for the way in which it exploits new technical possibilities.

As already noted, the concert seems to have been very sparsely attended. The trumpet concerto went virtually unnoticed. It was never published, never copied by anyone, and survives only in Haydn's autograph score, for which lucky fact we can be supremely thankful. (Haydn never had a lot of luck with concertos, and most of them, including the two for cello, survive only in a single score or set of parts!) Even more surprising is the fact that, following the premiere, this splendid concerto seems to have been entirely forgotten for well over a century. Not until 1929 was the music published, yet once it returned to the light, particularly through recordings, it quickly became established not only as Haydn's most popular concerto, but as one of the favorite works of his entire vast output.

The concerto stands firmly on the same high level as the great set of symphonies composed for London shortly before. The three movements follow the long-established pattern of fast-slow-fast, but they are crafted in a newly expansive way, with rich orchestral commentary and a trumpet part created to show off the new instrument's technique—and its new expressive range. Haydn does not limit the trumpet to fanfares and brilliant running passages, but calls for poignant expression, too. In fact, he makes a point of such passages, with chromatic touches and ventures into distant keys that the unkeyed trumpet could never have attempted.

The opening movement is thoroughly symphonic in construction, with solo passages that offer every kind of opportunity for virtuosity or lyric nostalgia. The trumpet has plenty to do, indeed, though Haydn is careful to reserve the most demanding and virtuosic aspects of the part, in order to save the player's lip.

How astonished the first audience must have been at the slow movement, in a key never before used for trumpet music (A-flat) modulating to the even more astonishing dark realm of C-flat for its middle section. They must have done a double-take, just to be sure that it was indeed a trumpet playing those never-heard sonorities.

The finale is a rondo-sonata that is among the most effervescent creations of the supreme master of witty rondos. Haydn writes a trumpet part that calls for rapid leaps through different registers, trills, surprises both in harmony and dynamics, and a moment of warm nostalgia (touching again on a pitch impossible to earlier trumpets) before ending with brilliant *éclat*.

—S.L.

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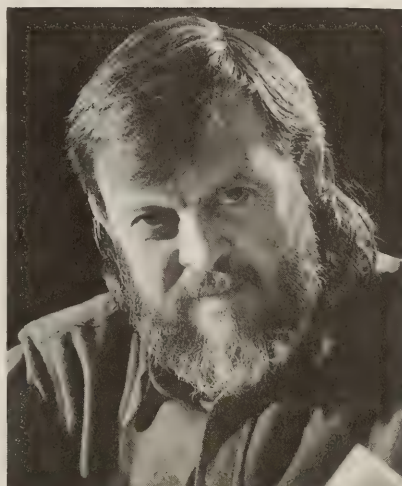
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Maurice Wright

Concertpiece for marimba and orchestra



Robert E. Dias

Maurice Wright was born in Front Royal, Virginia, on October 17, 1949; he lives in Wyncote, Pennsylvania. He composed his Concertpiece for marimba and orchestra for BSO percussionist J. William Hudgins, completing the work on March 20, 1993. The work was co-commissioned by the Boston Symphony Orchestra and the Pennsylvania Arts Council. These are the first performances, and the first of any of Wright's music to be heard in the concerts of the Boston Symphony Orchestra. In addition to the solo marimba, the score calls for two each of flutes, oboes, and bassoons, two horns, harp, and strings.

Maurice Wright is rapidly attaining a position of considerable profile among American composers of his forty-something generation, particularly as indicated not only by the number of works that have recently been recorded but also by the company they keep. Any American composer might well find it daunting to have a piano sonata appear as the "filler" on a compact disc containing Charles Ives's *Concord Sonata*, arguably the most important piano work yet written by an American. Yet there is Wright's *Sonata*, performed on a compact disc by Marc-André Hamelin and finding itself worthy company for the craggy Ivesian work.

Wright studied composition at Duke University with Iain Hamilton and then at Columbia University with Mario Davidovsky, Jack Beeson, Vladimir Ussachevsky, and Charles Dodge. As this educational lineage might suggest, Wright's earlier work made considerable use of twelve-tone techniques in the approved academic style of the period. He was also active in the composition of electronic music and of works that combined electronic and acoustic instruments, such as the *Chamber Symphony for Piano and Electronic Sound*. By the late 1970s he began working in a more tonal, lyrical idiom, with less use of serial precompositional planning.

Wright taught at Columbia University in the mid-1970s, then spent a year at Boston University (1978-79); the following summer he was the composition teacher in the Young Artists Program of the Boston University Tanglewood Institute. Since 1980 he has been on the faculty of Temple University in Philadelphia. His works range widely from purely electronic music to a wide range of chamber scores, songs, orchestral works, and two operas, one (still unperformed) based on John Philip Sousa's Faustian novel *The Fifth String* and the other, *The Trojan Conflict*, treating the events of the Trojan War in a parody of television news reports in which four Greek gods and goddesses play in a quartet as they watch the war taking place on their television screens.

Maurice Wright's output includes several works for percussion instruments, including *Marimba Music* of 1981 for marimba with electronic sound. Regarding his newest work for the marimba, the composer writes:

The *Concertpiece* was written for my longtime friend Will Hudgins, for whom I have composed other music in the past. The first movement is filled with permutations and combinations on a simple phrase heard at the outset and repeated in increasingly complex contrapuntal settings. The middle movement links the rather formal first movement to a free-ranging final movement that undergoes several marked shifts in character. The two outer movements are based on a twelve-tone set.

A few more things should be said beyond this brief and modest description. The *Concertpiece* presents not only a virtuosic display of writing for the solo instrument,

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but also the variety of ways in which the marimba can combine with the other instruments in the orchestra. In the opening bars of the first movement (Vivo), the two flutes double the marimba line, dividing the part up between them, while the two bassoons play an accompanying part (similarly divided up) that parallels the marimba in thirds or sixths. This opening, with its syncopated accents and its lively air of vigorous play, generates from the outset the overall mood of this movement. At times just the strings accompany the marimba, usually in a gentler mood. One of the most striking coloristic effects of the concerto is the frequent collaboration—not so much a dialogue as a simultaneous utterance—between the marimba and the harp, each enriching the other with similar material but different sonority, the marimba's mallet-struck brittleness and the harp's plucked resonance.

Divided muted strings produce a hushed nocturnal background for the slow movement (Adagio) in which marimba and harp continue their evocative partnership.

The wind instruments lead off the finale (Brillante) with renewed energy and more elaborate treatment of the doubling textures first heard at the very beginning of the concerto, which appear at their most elaborate in the slower middle part of the movement, then simplify somewhat for the steadily livelier race to the finish.

—S.L.

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Eduard Tubin

Concerto for Double Bass and Orchestra



Eduard Tubin was born at Kallaste, Estonia, on June 18, 1905, and died in Stockholm, Sweden, on November 17, 1982. He began his Double Bass Concerto in 1947 and completed it on May 31, 1948, on a commission from Ludvig Juht, a member of the Boston Symphony Orchestra's double bass section. Juht gave the first performance, with piano accompaniment performed by Sofia Stumberg, in Rockport, Massachusetts, that July 19. It was not heard with orchestra until March 8, 1957, when Manuel Verdeguer was the soloist with the Colombia Symphony Orchestra conducted by Olav Roots at a concert in Bogota. These are the first performances by the Boston Symphony Orchestra, though Edwin Barker performed the work with the Newton Symphony

Orchestra two years ago. In addition to the solo double bass, the score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), clarinet and bass clarinet, bassoon and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, side drum, harp, and strings.

BSO audiences heard music of Eduard Tubin for the first—and only previous—time in January 1981, when Neeme Järvi performed the Tenth Symphony in the concert that marked the conductor's own debut with the orchestra. At the time, Tubin had just passed his seventy-fifth birthday, and although he was highly regarded among those who knew the musical traditions of Estonia (where he was born) or Sweden (where he lived from 1944 until his death), he was as yet scarcely known in this country. Not a single work was available on a commercial recording, and the most extensive article about him ran a mere eleven lines in the recently published New Grove Dictionary of Music and Musicians.

Less than two years after his visit to Boston for the performance of the Tenth Symphony, Tubin died—and the recordings began to pour forth. Although there is still little available to read about him or his music (at least in English), all of his symphonies have now been recorded, along with two operas (*Barbara von Tisenhusen* and *The Parson of Regi*), a number of concertos (two for violin, one for piano, one for balalaika, and the present double bass concerto), choral works, ballets, chamber music, and piano music—all in all, a truly extraordinary change in our opportunity to make the acquaintance of a composer's music in one short decade. And one result of this sudden efflorescence of Tubiniana is the realization that Tubin was a true symphonist of very substantial attainments, a composer who worked effectively with the simplest and most basic musical ideas in creating large-scale abstract forms.

Tubin's life was shaped to a large degree by the political circumstances of the age in which he lived. When he was born in Estonia in 1905, the country had been under the domination of Russia since the Swedes lost it early in the eighteenth century. Nationalistic feelings led to an independence movement that resulted, at the end of World War I, in Russia's decision "voluntarily and forever," as the 1920 peace treaty said, to renounce claims to that small Baltic country. In this case, "forever" lasted twenty years. A secret protocol added to the 1939 "non-aggression pact" made between Hitler and Stalin provided for the Baltic states to fall to the Soviet orbit. Soviet forces occupied the country on June 17, 1940, the day before Tubin's thirty-fifth birthday. The future of political control of Estonia hung in the balance during the remainder of the Second World War. In September 1944, their victory over Hitler all but assured, the

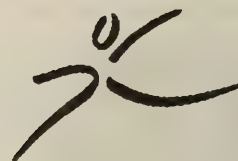
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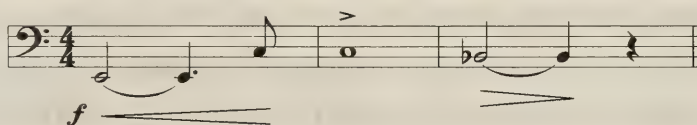
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Russians seized Tallinn. About 30,000 Estonians escaped to Sweden (Eduard Tubin among them), another 33,000 to Germany. For the next forty-five years, a great part of Estonian culture—prose, poetry, and music—was produced by artists living in exile.

Tubin received his musical education in Estonia's second-largest city, Tartu, near his birthplace. He studied composition with Heino Eller between 1924 and 1930. Until his departure for Sweden, he conducted the Vanemuine Theater Orchestra and introduced much new music, including the first local performance of Stravinsky's *Symphony of Psalms*. In 1938 he went to Budapest to study with Kodály and there became acquainted with the work of Bartók, whose original treatment of folk elements appealed to him. After moving to Sweden he continued to conduct and to compose regularly, remaining culturally an Estonian in his new homeland, turning out operas and ballets on native themes as well as songs, operas, and choral works to Estonian texts.

The Double Bass Concerto owes its origin to the fact that the Boston Symphony Orchestra had an Estonian player, Ludvig Juht, who was a member of the orchestra from 1935 until his death in 1957. Juht toured as a soloist in the off-season, and one of his trips in 1947 took him to Sweden, where he met Tubin in Stockholm. Juht took the opportunity to commission a concerto for his instrument—which has never been generously supplied with repertory—from his erstwhile compatriot. He played for Tubin to demonstrate some of the possibilities of the instrument and his own approach to it, and the two continued to correspond as the concerto took shape. Though Juht played the world premiere, with piano accompaniment, he never performed his concerto with orchestra; these performances, with a soloist who is a member of the Boston Symphony Orchestra, thus become a kind of surrogate premiere.

The work is cast essentially in three movements (the first preceded by an introduction), linked into a single, uninterrupted statement. The solo double bass begins (*Allegro con moto*) with a dark, sustained theme over a rhythmically insistent chugging accompaniment. (Like so many of Tubin's themes, it is little more than a motive—three notes, in this case—that generates further material during the course of the piece.)



This builds to an agitated climax, with the motoric rhythm becoming more assertive, then quickly dying away. The main *Allegro non troppo* sets up a lilting accompaniment, over which the double bass solo first states a new, sustained lyrical theme that is later taken up by the whole orchestra against contrasting material from the soloist. The oboe and then the flute offer a faster figure related to this theme, converting the bass's sustained notes into shorter, repeated ones. The soloist returns with a new firm statement that begins with the opening motive, now in the form of a more energetic, extended melody. Horns and later trumpets take this up for a substantial climax. Strings and harp provide the background for the soloist's poignant statement of the main theme of the *Andante sostenuto*; at its restatement, the woodwinds add a light syncopated accompaniment. Following a contrasting middle passage with dotted rhythms, the full orchestra gradually shapes the main theme into a strong crescendo that prepares for the soloist's cadenza. As the cadenza winds down, the clarinet tentatively inserts a little three-note figure, then repeats it, and finally sets off with a lively, though still darkly-hued tune (*Allegro non troppo, poco marziale*) that develops with the soloist and orchestra together. The English horn pensively recalls the slow movement's main theme, while the syncopated theme of the last section builds to a wild dance, leading to the concerto's vigorous conclusion.

—S.L.



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Robert Schumann

Konzertstück in F for four horns and orchestra, Opus 86



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed his *Konzertstück* for four horns in Dresden, sketching the work between February 18 and 20, 1849, and completing the orchestration by March 11. It was first performed in Leipzig on February 25, 1850. Following out-of-town performances in New York and Worcester in January 1983, Seiji Ozawa led the BSO's only previous subscription performance of the *Konzertstück* on February 1, 1983, with soloists Charles Kavalovski, Richard Sebring, Daniel Katzen, and Richard Mackey. The same soloists had previously performed the work with the Boston Pops Orchestra, John Williams conducting, on June 26, 1982. In addition to the

four horn soloists, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

The German word "*Konzert*" means both "concert" and "concerto"; the derivative, "*Konzertstück*," has no direct translation into normal English, since "concerto piece" is literal but ugly, while "concert piece," occasionally encountered, evades the issue. A "*Konzertstück*" is a work "something like a concerto" but unusual enough that the composer hesitates to give it the standard name. Sometimes the term is applied to a concerted composition—one featuring the opposition between one or more soloists and the full orchestra—to suggest that it is diminutive, too small a piece to be considered a full-scale concerto. For that reason, the term "*Konzertstück*" has occasionally invited sneers, as if the work in question were too small to be anything other than trivial.

No such considerations should encourage anyone to patronize or belittle Schumann's *Konzertstück* (or, as he chose to spell it here, "*Concertstück*"), which is a full-blown concerto in every sense of the word! Probably the only reason Schumann chose to use the less familiar term is that the three movements are linked and follow directly from one another. In this respect it is rather like Carl Maria von Weber's F minor *Konzertstück* for piano and orchestra, probably the composition that did most to popularize the term. But the scope of the three movements (and particularly the richness of the developments in the two sonata-form movements), the lavish melodic invention, and the harmonic color all combine to make this work one of the strongest and most rewarding large-scale compositions that Schumann ever wrote. It is a mystery why the piece is not much better known.

Schumann conceived and completed the score in an astonishingly short time that was also filled with many other projects. This burst of creative energy was doubly welcome because during the mid-1840s Schumann had suffered poor mental health for a time and found composing difficult in the extreme. But by 1847 he had turned with great enthusiasm to the composition of his sole opera, *Genoveva*, which took most of 1847 and the first eight months of 1848. Afterwards, with the musical juices still flowing freely, he had turned at once to the project of writing some incidental music for Byron's *Manfred*. By mid-October he had practically finished the overture, and he sketched music for the entire first act on a single day (November 6), completing the score on November 23. From this point there was no stopping him. He seems hardly to have been able to sign the completed manuscript of one work before starting out on the next, as the record of his output indicates: on November 25 he began his choral *Advent-*



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lied (fully sketched by November 30 and orchestrated by December 19) and a piano duet, *Bilder aus Osten* (*Pictures from the East*), completed the day after Christmas. Three days later he began a set of *Waldscenen* (*Forest Scenes*) for piano; they were finished in a week. He spent much of January touching up details of *Genoveva*, then took two days (February 11-12) to write the *Phantasiestücke* (*Fantasy Pieces*) for clarinet and piano and four days (February 14-17) for the Adagio and Allegro for horn and piano. He then turned immediately to the *Konzertstück* for four horns, sketching the whole in just three days (February 18-20); in less than three weeks (by March 11), he had also completed the orchestration.

But his outpouring of new music continued. Most of March he spent writing choral romances and ballads, as well as the *Spanisches Liederspiel*, a cycle of vocal solos, duets, and quartets. The first week of April was devoted to revising his first two piano trios for publication. He composed the five *Stücke im Volkston* (*Pieces in Folk Style*) for cello and piano on April 13-15 and began the *Liederalbum für die Jugend* (*Song Album for the Young*) on April 21. Only the outbreak of revolution in Dresden (on May 3) put a temporary halt to this creative outburst. Even then, once he had withdrawn to a place where he would not be forced to take part in the revolutionary activity, which held no appeal for him (unlike Wagner, who manned the barricades), he returned to the *Liederalbum* and completed it on May 13. Small wonder that he was later to call this period "my most fruitful year."

Schumann probably intended to have the *Konzertstück* performed in Dresden, where he was living at the time. The splendid Dresden orchestra had assuredly been a prime inspiration for the richness of this particular score. But when his activities in Dresden were cut short by revolution, he had to wait a year before hearing a performance in Leipzig. Yet he was already confident of the quality of the work; even before the premiere he wrote to Ferdinand Hiller to say, "It seems to me to be one of my best pieces."

After two attention-getting chords from the orchestra, the four horns lead off with a noble fanfare, the germ of all that is to follow. We'll hear much of that triplet-figure pickup in the movement to come. The orchestra expands the fanfare into a full-scale lyric treatment, whereupon the soloists begin to vie with one another—and with the other instruments—in a colorful variety of combinations, ranging in style from the lyric to the virtuosic, in music that has both melodic and contrapuntal interest. The skillful interweaving of singing phrases creates a wonderfully rich texture.

The slow movement, which Schumann called a "Romance," is characteristically songlike. After stating the first phrase of the theme, the first two horns proceed in a canon, possibly a reflection of Schumann's recent study of Bach, though there is no Baroque spirit in this lyric outpouring. The middle section builds to an impressive climax in a broad melody first heard in the orchestra, then carried on by the soloists. (It will return transformed in the finale.) The movement closes with a greatly abridged restatement of the opening section.

A few measures of continuation from the cadence of the Romance link the slow movement to the finale, a lively sonata-form movement filled with wit and color growing out of the fanciful interplay of soloists and orchestra. A crisp anapestic rhythmic figure in the orchestra urges the soloists along in their swelling fanfares. The development section is particularly adventurous in its wide-ranging harmonies, and Schumann appropriately tells the soloists to play their cadential flourish "with bravura."

—S.L.

More . . .

Vivaldi has been the subject of a great deal of study in recent years. Standard biographies include Marc Pincherle's (Norton paperback) and Walter Kolneder's (University of California), though both have been to some extent superseded. A.J.B. Hutchings's *The Baroque Concerto* (Norton paperback) places the Vivaldi concertos in the context of the form throughout Europe over a century. Eleanor Selfridge-Field's *Venetian Instrumental Music from Gabrieli to Vivaldi* (Praeger) traces the richness and variety of the instrumental genres in a single important center. The three most recent studies are all by Michael Talbot: a splendid brief survey in *The New Grove*, a superb volume in the Master Musicians series (Littlefield paperback), and a volume devoted to Vivaldi in the BBC Music Guides (University of Washington paperback) which is fine on its own terms but suffers somewhat in comparison with Talbot's longer book. The Vivaldi piccolo concertos are all available on a single compact disc with Hans Wolfgang Dünschede as soloist with a chamber ensemble consisting of the Philharmonia Quartet Berlin with Wolfgang Güttler, contrabass, and Miyuki Motoi, harpsichord (Denon).

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Robbins Landon offers a detailed and enthusiastic discussion of the Trumpet Concerto in the fourth volume. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also Norton paperback). For both nobility of style and brilliance of technique, Håkan Hardenberger's performance of the Trumpet Concerto with the Academy of St. Martin-in-the-Fields conducted by Neville Marriner is extraordinary (Philips, with trumpet concertos by Hertel, Hummel, and Stamitz). Wynton Marsalis presents a cooler reading, with splendid bravura, on a recording with the National Philharmonic

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Orchestra under the direction of Raymond Leppard (CBS, with concertos by Hummel and Leopold Mozart). Former BSO principal trumpet Rolf Smedvig is the soloist in a fine performance with the Scottish Chamber Orchestra led by Jahja Ling (Telarc, with concertos by Bellini, Tarini, Torelli, and Hummel).

The most informative things to read about Maurice Wright, in addition to the article in *The New Grove Dictionary of American Music*, are the essays found in recordings of his work, which include the Piano Sonata played by Marc-André Hamelin (New World, coupled with Ives's *Concord Sonata*), the Quintet performed by the American Brass Quintet (New World, with quintets by William Bolcom, Ralph Shapey, and Jacob Druckman), *Madrigals* for unaccompanied chorus performed by the New Calliope Singers (CRI, with music by Druckman, Milton Babbitt, Miriam Gideon, Jacques-Louis Monod, and Steven R. Gerber), the orchestral *Night Scenes*, performed by the Riverside Symphony under the direction of George Rothman (New World, with music by Anthony Korf and Mario Davidovsky), and a recent disc entirely devoted to Wright's music, containing the Suite for piano, Chamber Symphony for Piano and Electronic Sound, the song cycle *Night Watch*, and Sonata II; Marc-André Hamelin is the pianist, with Jody Appelbaum, soprano (CRI).

Although Tubin's music is now readily available, there is still nothing available in English about his work except for a few extremely brief articles in dictionaries and encyclopedias. The fullest treatment of his life and music comes from the booklets in the many CDs of his work that have appeared in the last decade (though each of these naturally concentrates on the music recorded on the given disc). The Double Bass Concerto has been recorded by Håkan Ehrén with the Gothenburg Symphony Orchestra directed by Neeme Järvi (Bis, with Violin Concerto No. 2, *Valse triste*, *Ballade* for violin and orchestra, and the Estonian Dance Suite).

Gerald Abraham's article on Robert Schumann in *The New Grove* is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback), one of the best volumes in that fine series, contains a brief but informative discussion of the *Konzertstück* for four horns and orchestra. *Robert Schumann: The Man and his Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlötel. A discussion of problems inherent in Schumann's much-criticized treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect" in the *Musical Newsletter* for July 1972. An absorbing recent Schumann book is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist, who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto. Fine LP recordings of the *Konzertstück* by Daniel Barenboim with the Chicago Symphony (DG) and by Klaus Tennstedt with the Berlin Philharmonic (Angel) have not yet made it to CD. Available recordings include one by the Seattle Symphony Orchestra under the direction of Gerard Schwarz (Delos, coupled with the First Symphony and the *Overture, Scherzo, and Finale*), and one by the horns of the Berlin Philharmonic with the Bamberg Symphony under the direction of Michael Buder (Koch Schwann, with music by Paul Coenen and Harald Genzmer).

—S.L.



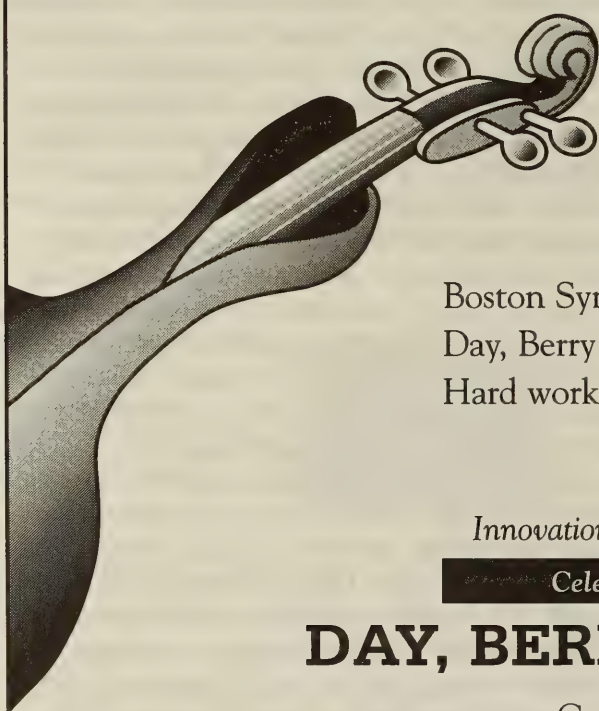
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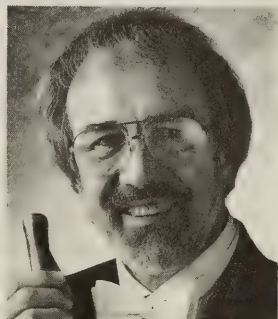
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Geralyn Coticone



A native of Cherry Hill, New Jersey, Geralyn Coticone studied flute with Kazuo Tokito and Doriot Anthony Dwyer, earning her bachelor's degree from Boston University. After a year of playing flute in such New York groups as the New York Chamber Symphony and the Mostly Mozart Orchestra she joined the National Symphony Orchestra as piccoloist in 1988. It was with the National Symphony Orchestra that she gave the world premiere of Ezra Laderman's *Concertante*; she was also a participant in the Casals Festival in San Juan, Puerto Rico. In addition to her position with the Boston Symphony Orchestra, which she assumed in the fall of 1990, Ms. Coticone enjoys teaching and performing chamber music on flute. This week's concerts mark Ms. Coticone's first appearances as a concerto soloist with the BSO.

Charles Schlueter



Charles Schlueter joined the Boston Symphony in 1981 as principal trumpet. Prior to his appointment, he was principal trumpet of the Minnesota Orchestra for nine years. He held the same position in the Milwaukee Symphony, the Kansas City Philharmonic, and the Festival Casals. He was also associate principal in the Cleveland Orchestra, under George Szell. Mr. Schlueter is a member of the faculties of the New England Conservatory and the Tanglewood Music Center. He is a graduate of the Juilliard School, where he was a student of William Vacchiano, principal trumpet of the New York Philharmonic. While a member of the Minnesota Orchestra, Mr. Schlueter appeared frequently

as soloist. He has also given many solo recitals, including one at the International Brass Congress in 1984, where he premiered *Chamber Music VII: Ceremonies for Trumpet and Piano* by Robert Suderberg. Mr. Schlueter has held master classes at the Academie Internationale de Musique in Dijon, France (also performing as soloist while there), and at the Hidden Valley Seminars in Carmel, California. He has served on the faculty of the Grand Teton Orchestral Seminar in Jackson, Wyoming, and has been artist-in-residence at the Banff Centre for the Arts and the Scotia Festival in Halifax. Since 1988 Mr. Schlueter has been a regular participant in the Northeastern Brazil Brass Master Classes held in João Pessoa, Paraiba, and São Luis, Maranhao. On each occasion he has presented a solo recital and also performed as soloist with orchestras in João Pessoa and Recife. He has also performed with BRASS'IL (the resident Brass Quintet of Paraiba) and the Jazz Orchestra of J. U. DA SILVA (DUDA). Mr. Schlueter is also a member of the Boston Symphony Chamber Players. This May, following a tour with the Chamber Players to Brazil, he will again conduct master classes and give solo performances

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in Recife, São Luis, and Belem. In September 1994 he will present solo recitals at Williams College and the New England Conservatory and subsequently record a compact disc in Symphony Hall for Vox Music Group. The repertoire will include works by Robert Suderburg, Paul Hindemith, and Yves Chardon, who was a cellist in the BSO over fifty years ago. Assisting Mr. Schlueter will be Mr. Suderburg at the piano, and his BSO colleague, cellist Joel Moerschel.

J. William Hudgins



A native of Texas, percussionist J. William Hudgins was awarded Interlochen's Joseph E. Maddy Memorial Scholarship to attend the Peabody Conservatory of Johns Hopkins in Baltimore. In 1980 he received his bachelor of music degree and was awarded first prize in the school-wide Concours Recital Competition. After completing his work at Peabody, Mr. Hudgins continued his education with graduate studies with Philadelphia Orchestra member Alan Abel at Temple University in Philadelphia. In the spring of 1982 Mr. Hudgins was awarded a position with the Florida Symphony Orchestra in Orlando, Florida, where he served as percussionist and conducting assistant until becoming a member of the Boston Symphony Orchestra in November 1990. Before joining the Florida Symphony he performed with the Baltimore Symphony, the Philadelphia Orchestra, the Santa



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Fe Opera Orchestra, and the New York Philharmonic. Active as a soloist, Mr. Hudgins has performed with several orchestras across the country in both serious and "pops" venues. *Concertpiece* for marimba and orchestra marks the third collaboration between Mr. Hudgins and composer Maurice Wright, one of which—"David Smith: The Sculptor"—received an Emmy nomination, in the category of "Music in a Documentary Film." Mr. Hudgins was a Fellow at the Tanglewood Music Center in 1982 and 1983. He has been a faculty member at the New England Conservatory of Music since 1992.

Edwin Barker



Principal double bass of the Boston Symphony Orchestra since 1977, Edwin Barker has concertized in North America, Europe, and the Far East. Mr. Barker is a faculty member at the Tanglewood Music Center and at Boston University. Recognized as an accomplished solo and ensemble player, he has recorded with the Boston Symphony Chamber Players and with the Boston-based contemporary music ensemble Collage. He performed the world premiere of James Yannatos' Bass Concerto, written especially for him, with Alea III and subsequently with Collage. He was the featured soloist in the New England premiere of Gunther Schuller's Bass Concerto, conducted by the composer, with

the Pro Arte Chamber Orchestra. Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at the Tanglewood Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. Awarded the Chadwick Medal as "most outstanding senior," he graduated with honors from the New England Conservatory in 1976, winning his position as principal bass of the Boston Symphony Orchestra that same year, at age twenty-two. He has since toured internationally with the orchestra, and as a member of the Boston Symphony Chamber Players. Mr. Barker was invited to inaugurate the BSO's Hundredth Birthday Season in 1981-82 with performances of Serge Koussevitzky's Double Bass Concerto. Other solo engagements have included appearances with the Boston Pops, the Albany Symphony, the Festival of Contemporary Music at Tanglewood, the Bergen



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Music Festival in Norway, Carnegie Recital Hall's "Sweet and Low" series, the Boston Classical Orchestra, and recitals at major universities and conferences throughout the country. Mr. Barker's rapidly growing repertoire ranges from Baroque to modern and also includes such composers as Bach, Paganini, Bruch, Ravel, and Vanhal, whose Concerto for Double Bass he performed with Seiji Ozawa and the Boston Symphony Orchestra in Madrid this past December.

Charles Kavalovski



Charles Kavalovski joined the Boston Symphony Orchestra as its principal horn in 1972. A member of the Boston Symphony Chamber Players, he has appeared as a soloist with the Boston Symphony Orchestra and with other major orchestras in the United States and Canada. In addition to his recordings of orchestra and chamber music, Mr. Kavalovski has made solo recordings for the Musical Heritage Society and for the Music and Arts label. He performs frequently for the International Horn Society, and he has served on international horn competition juries in Munich and Prague. Mr. Kavalovski is currently Professor of Horn at the New England Conservatory of Music and a faculty member at the Tanglewood Music Center. He has taught also at Boston University, the Banff Center for Fine Arts, the Montreux Institute for Advanced Musical Studies, and the Teton Orchestral Seminar. In addition, he has presented master classes and clinics at schools in the United States and abroad. Mr. Kavalovski holds a doctorate in nuclear physics from the University of Minnesota and spent ten years as a teacher and researcher in that field before joining the Denver Symphony as its principal horn in 1971, a position he held until being invited to serve as principal horn with the Boston Symphony Orchestra several months later. Mr. Kavalovski is married to the internationally known collaborative pianist and teacher Margo Garrett, who is also Coordinator of Vocal Programs at the Tanglewood Music Center and Chair, Accompanying and Coaching, at the University of Minnesota School of Music.

Daniel Katzen



Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen performs often with the contemporary chamber ensemble Collage and has appeared with the Boston Symphony Chamber Players both at Tanglewood and in the Mostly Mozart Festival. Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Phoenix Symphony and the Grant Park Symphony in Chicago. He has also been an extra player with the Chicago Symphony and the Rochester Philharmonic, and in orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating "with honors," Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Hölzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

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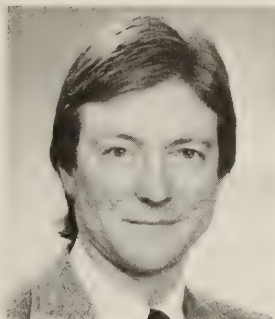


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Jay Wadenpfuhl



Jay Wadenpfuhl was born into a musical family and became a professional horn player at fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn and minoring in composition. He has also completed one year's work toward his Doctor of Musical Arts degree at North Texas State University. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. He currently teaches at Boston

University and the New England Conservatory of Music. As a member of the NFB Horn Quartet, Mr. Wadenpfuhl recorded an album in memory of John Barrows. Released in 1989, the album includes one of Mr. Wadenpfuhl's own compositions, *Tectonica*, for eight horns and percussion. The NBF Quartet recently recorded its second album, with internationally known horn player Barry Tuckwell, to include the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as a new Wadenpfuhl quartet called *Textures*. With John Williams and the Boston Pops Orchestra, Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley. Mr. Wadenpfuhl continues to be an active composer, particularly of works that include the horn, and he has been a composer and lyricist for popular and jazz songs since 1966.

Richard Mackey



Born in Philadelphia, Richard Mackey joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet and switched to the horn two years later. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career, Mr. Mackey has been a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic,

performing under Seiji Ozawa with that orchestra many times. Prior to joining the BSO, Mr. Mackey was a free-lance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. Mr. Mackey's first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer.

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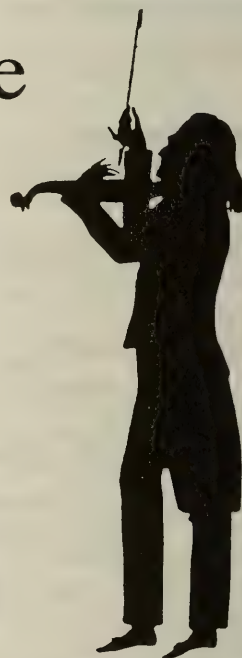
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Thursday, April 21, at 8

Friday, April 22, at 1:30

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BRITTEN

Four Sea Interludes from the opera

Peter Grimes, Opus 33

Dawn (Lento e tranquillo)

Sunday Morning (Allegro spiritoso)

Moonlight (Andante comodo e rubato)

Storm (Presto con fuoco)

TURNAGE

Some Days for mezzo-soprano

and orchestra (American premiere)

1. Come Away, my Love

2. lonely

3. Tango

4. Some Days

5. Blues – Now I am Absolutely Alone, Forever

CYNTHIA CLAREY, mezzo-soprano

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BRAHMS

Symphony No. 1 in C minor, Opus 68

Un poco sostenuto – Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più Andante – Allegro non troppo

ma con brio – Più Allegro

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BERNARD HAITINK conducting

CYNTHIA CLAREY, mezzo-soprano

BRITTEN

Four Sea Interludes from
Peter Grimes

TURNAGE

Some Days
(American premiere)

BRAHMS

Symphony No. 1

Thursday 'C'—April 28, 8-10:10

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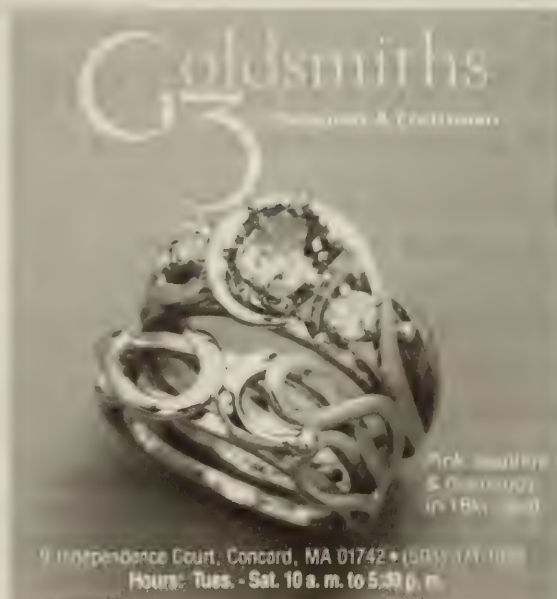
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Symphony in B minor,
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Götterdämmerung,
Act III

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of \$2.25 for each ticket ordered by phone.

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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at \$7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Faces of the BSO: Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

The Henry Lee Higginson Memorial Concert Friday, April 22, 1994

By action of the BSO's Board of Trustees, one subscription concert each season will henceforth be designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881—the fulfillment of a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor, whom Major Higginson personally recruited from Vienna, the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually singlehandedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below \$20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 9 is a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Corbat, Eric Dennard, Richard Diebenkorn, Lyn Hayden, Wolf Kahn, Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow

Simpson, and Robert Wilson. This will be followed by an exhibit entitled "Spring Symphony" (May 9-June 13), featuring works in watercolors, oils, and acrylics by painters from Mary Marland Rauscher's gallery in Maine. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

Seiji Ozawa and the BSO on Record: Topping the Japanese Charts

Seiji Ozawa's recording—as both conductor and narrator—with the Boston Symphony Orchestra of Prokofiev's *Peter and the Wolf* for the Japanese label Fun House has sold more than 28,000 copies to date and was the top-selling classical product in that country in 1993. Last month the Recording Industry Association of Japan (RIAJ) awarded the recording the association's Gold Disc Prize in the classical album category for 1993. The disc also includes Saint-Saëns' *Carnival of the Animals* and Britten's *Young Person's Guide to the Orchestra*, and is slated for future release in this country with English narration by actress Melissa Joan Hart, of the Nickelodeon cable network's "Clarissa Explains It All."

A Special Offer

On Saturday, May 14, Boston Pops Laureate Conductor John Williams will be the featured guest in a special Symphony Hall taping for "Kids' Classical Hour," a radio program on WCRB 102.5 FM. You and your family can be part of the audience as Mr. Williams talks about writing film music, plays the piano, and answers your questions. A contribution of at least \$100 to the Boston Symphony Orchestra will admit two people to this special taping, with additional admissions available for \$50 each. Proceeds will benefit BSO Youth Activities. For further information please call (617) 638-9390.

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BSO Members in Concert

Music Director Ronald Knudsen leads the Newton Symphony Orchestra in Shostakovich's Cello Concerto No. 2 with soloist Suren Bagratuni, and Tchaikovsky's Symphony No. 6, *Pathétique*, on Sunday, May 1, at 8 p.m. at Aquinas College, 15 Walnut Park, in Newton Corner. Tickets are \$16 and \$13. For more information, call (617) 965-2555.

BSO members Laura Park, violin, Joel Moerschel, cello, Tim Morrison, trumpet, and Norman Bolter, trombone, appear with The Boston Players on Sunday, May 1, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Roberto Sierra's *Trio Tropical*, the Piano Sonata of Henri Dutilleux, and Stravinsky's *L'Histoire du soldat* directed by Sarah Caldwell and conducted by Jonathan Shames. For more information call (617) 353-8724.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include "Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist and composer Lawrence Wolfe. Scheduled for Sunday, May 1, at 5:30 p.m. at the Gamble Mansion in the Back Bay, the event promises two surprises: performances of some original compositions by Larry Wolfe, and

appearances by other BSO musical friends. Enjoy the natural beauty of "Springtime at the Pakeen Farm" in Canton on Sunday, May 22, beginning at 1:00 p.m. The musical highlight of the afternoon will be a solo recital by BSO flutist Fenwick Smith at the historic "big house" of the farm. On Sunday, June 19, you can travel down east to York Harbor, Maine, for a traditional New England clam bake. BSO principal trumpet Charles Schlueter and friends will be the musical guests at this seaside event. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:30 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

BSO Publications Coordinator Marc Mandel will be the speaker for the last two Supper Talks of the season (Thursday, April 28, and Friday, April 29). The final Supper Concerts of the season will feature music of Brahms (Tuesday, April 26, and Saturday, April 30).

The Suppers are priced at \$23 per person. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a \$1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 266-1492, ext. 516.

LOOKING AHEAD . . .

Announcing the Boston Symphony Orchestra's 1994-95 Subscription Season

The Boston Symphony Orchestra's 1994-95 subscription season promises a fascinating mix of familiar and unfamiliar music led by Music Director Seiji Ozawa. Highlighting the year will be one of the most intriguing musical surveys the BSO has ever offered its subscribers, as Mr. Ozawa and a number of guest conductors lead a season-long selection of music chosen to commemorate the fiftieth anniversary of the end of World War II, a cataclysmic event that profoundly changed the course of world history. Mr. Ozawa's programs will also include music of Beethoven, Brahms, Ravel, Strauss, and Tchaikovsky; the world premiere of a new work commissioned by the Boston Symphony Orchestra from French composer Henri Dutilleux; the Boston premiere with soloist Leon Fleisher of Lukas Foss's Piano Concerto for the left hand, commissioned by the BSO and scheduled to receive its world premiere at Tanglewood this summer; and a recent work by Toru Takemitsu. In addition, Mr. Ozawa will continue the survey begun last fall of significant works by Hector Berlioz.

To initiate the subscription season offerings of music commemorating the end of World War II, Mr. Ozawa will open his first program of 1994-95 with Penderecki's *Threnody for the Victims of Hiroshima*. As it proceeds, the survey will include not just works written during the war, some of them specifically influenced by wartime circumstances (Copland's *Fanfare for the Common Man*, Prokofiev's Symphony No. 5, Shostakovich's *Leningrad* Symphony, Roger Sessions' Symphony No. 2, Vaughan Williams' Symphony No. 5), but also pre-war compositions by composers forced to flee Europe, or whose works were banned by the Nazis (Kurt Weill's *The Seven Deadly Sins*, Weill's suite from *The Threepenny Opera*, Paul Hindemith's *Cupid and Psyche*, Erich Korngold's Symphony in F-sharp); works by composers who themselves died in the concentration camps (Pavel Haas's Study for Strings, Max Schulhoff's Concerto for Solo String Quartet with Chamber Orchestra, Hans Krása's Chamber Symphony); and works of reflection, consolation, and hope written since the war ended (Penderecki's *Threnody for the Victims of Hiroshima*, Schoenberg's *A Survivor from Warsaw*, Benjamin Britten's *War Requiem*). One of these works was composed as recently as last year—John Williams' *Remembrances*, from his film score to *Schindler's List*, to be performed with soloist Itzhak Perlman on Opening Night—reminding us that the lessons of World War II remain as immediate and relevant today as they were a half-century ago.

Continuing the Berlioz survey begun last year to mark his twentieth anniversary as the BSO's music director, Seiji Ozawa will lead the orchestra next fall in Berlioz's dramatic symphony *Roméo et Juliette*, with mezzo-soprano Susan Graham in her BSO debut, tenor Vinson Cole, bass-baritone Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor; in the song cycle *Les Nuits d'été* as originally orchestrated by the composer for three soloists, with Ms. Graham, Mr. Cole, and Mr. Cachemaille; orchestral selections from Berlioz's operatic masterpiece, *Les Troyens*; the *Waverley* Overture; Berlioz's little-known *Rêverie et Caprice* for violin and orchestra, with Malcolm Lowe, who next season celebrates his tenth anniversary as the BSO's concertmaster; and, in its Boston premiere, one of the most exciting musical discoveries of recent years: the twenty-year-old Berlioz's *Messe solennelle*—his earliest preserved large-scale work—which was destroyed by its dissatisfied composer following its initial performances, but which recently came to light in the form of the autograph manuscript, which was given by Berlioz to a friend. Later in the season, with soprano Sylvia McNair, Mr. Ozawa will lead *Les Nuits d'été* as it is more typically encountered, with a single soloist.

Sharing the Symphony Hall podium with Seiji Ozawa next season will be guest conductors James Conlon, Andrew Davis, Marek Janowski, James Levine, Roger Nor-

rington, Christof Perick, Heinz Wallberg, and BSO Assistant Conductor David Wroe. Valery Gergiev and Mariss Jansons will make their subscription series debuts, having previously conducted the orchestra at Tanglewood, as will John Mauceri, music director of Scottish Opera and a frequent guest with the Boston Pops. In addition, Mariss Jansons will lead music of Strauss, Shostakovich, and Ravel with the Oslo Philharmonic when that orchestra makes a guest subscription appearance in December, while the BSO is on tour in Hong Kong.

In addition to playing Berlioz's *Rêverie et Caprice*, BSO concertmaster Malcolm Lowe will be soloist in Brahms's Violin Concerto under Seiji Ozawa, as part of a program that will also feature the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—in Schulhoff's Concerto for Solo String Quartet. Guest soloists scheduled to appear with the orchestra for the first time include pianist Gerhard Oppitz, performing Brahms's Piano Concerto No. 2 as part of an all-Brahms program under the direction of Marek Janowski; pianist Dubravka Tomsic as soloist in Beethoven's *Emperor* Concerto under Seiji Ozawa; mezzo-soprano Anne Sophie von Otter and tenor Ben Heppner in Mahler's *Das Lied von der Erde* under James Levine; violinist Kyoko Takezawa in Prokofiev's Violin Concerto No. 1 under Andrew Davis; and vocalists Ute Lemper, Frank Kelley, Kelly Anderson, and Brian Jauhiainen in Weill's *The Seven Deadly Sins* under John Mauceri. Returning soloists include pianists Imogen Cooper in her subscription series debut (with Mozart's Piano Concerto No. 15 in B-flat, K.450), Horacio Gutiérrez (Chopin's Piano Concerto No. 1), Radu Lupu (Beethoven's Piano Concerto No. 1), Ursula Oppens (Mozart's Piano Concerto No. 14 in E-flat, K.449), Maria Tipo (Schumann's Piano Concerto), and André Watts (Beethoven's Piano Concerto No. 3); violinist Frank Peter Zimmermann (Mozart's Violin Concerto No. 3 in G, K.216); cellist Ralph Kirshbaum (Haydn's Cello Concerto No. 2 in D); vocalists Richard Clement (Weill's *The Seven Deadly Sins*), Anthony Rolfe Johnson (Britten's *War Requiem*), and Benjamin Luxon (also in the *War Requiem*); and the actor Malcolm Sinclair (Schoenberg's *A Survivor from Warsaw*).

Renewal brochures for the Boston Symphony Orchestra's 1994-95 season have been mailed. If you do not currently subscribe to BSO concerts but would like to become a subscriber, please call (617) 266-7575.

—M.M.

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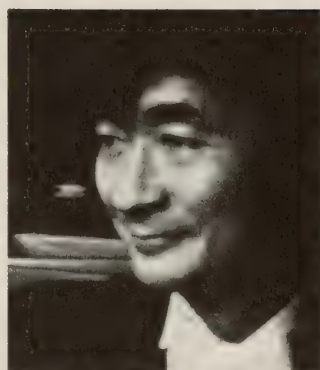


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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. His seventh European tour with the orchestra took place in De-

cember 1993. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."



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Malcolm Lowe
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Tamara Smirnova-Sajfar
*Associate Concertmaster
Helen Horner McIntyre chair*
Victor Romanul
*Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair*
Laura Park
*Assistant Concertmaster
Edward and Bertha C. Rose chair*
Bo Youp Hwang
*John and Dorothy Wilson chair,
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Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
*Dorothy Q. and David B. Arnold, Jr.,
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*Muriel C. Kasdon and
Marjorie C. Paley chair*
Raymond Sird
Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
*Theodore W. and Evelyn Berenson
Family chair*
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

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Marylou Speaker Churchill
*Principal
Fahnestock chair*
Vyacheslav Uritsky
*Assistant Principal
Charlotte and Irving W. Rabb chair*
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
‡Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
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*James Cooke

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Charles S. Dana chair*
*Assistant Principal
Anne Stoneman chair,
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Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
*Principal
Philip R. Allen chair*
‡Martha Babcock
*Assistant Principal
Vernon and Marion Alden chair*
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
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Lillian and Nathan R. Miller chair
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Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
*John F. Cogan, Jr., and
Mary Cornille chair*

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Harold D. Hodgkinson chair*
Lawrence Wolfe
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*Joseph and Jan Brett Hearne
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Walter Piston chair

Assistant Principal
Marian Gray Lewis chair,
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Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair

Oboes

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Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

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Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

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Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
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Principal
J.P. and Mary B. Barger chair,
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Douglas Yeo

Tuba

Chester Schmitz
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Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
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Beethoven's Progeny: Berlioz, Wagner, Brahms

by Peter Bloom

The concert cycle at Symphony Hall opened this year with Berlioz. It closes with Wagner—and approaches completion with Brahms. Such a configuration suggests some late-season thoughts on these disparate nineteenth-century giants whom some have seen, respectively, as madman, monster, and masterful moderate. They were, of course, of different eras, despite the like final digits of their birth years (HB: 1803, RW: 1813, JB: 1833), so readers may find our comparison unlikely. But of all those musicians who labored in the several generations we may aptly call “post-Beethovenian,” it is perhaps these three who emerge most distinctively from the long shadow cast by the always daring composer of the Ninth Symphony.

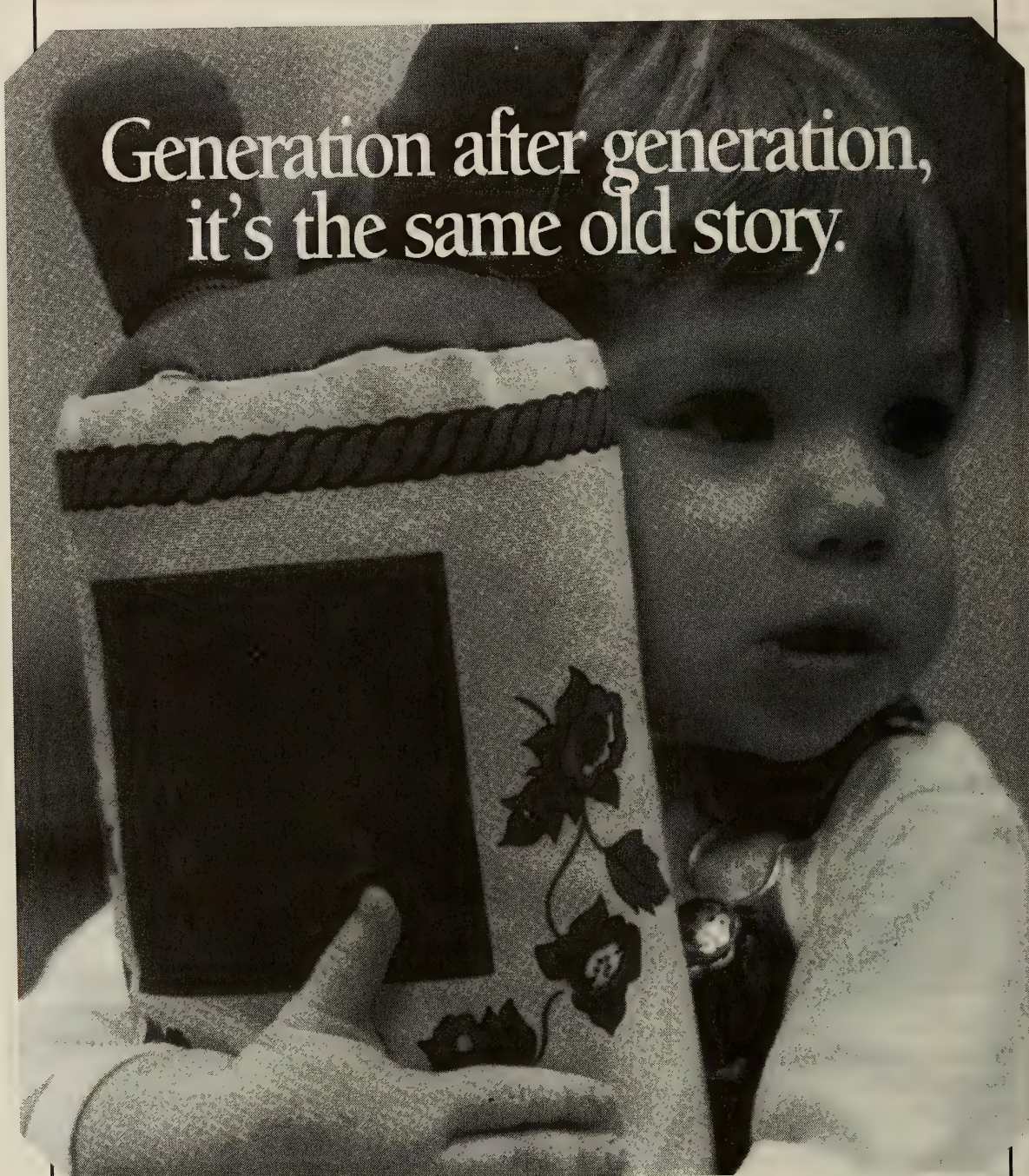
With its solo and choral episodes and its themes of love and human strife, for example, Berlioz's mixed genre symphony *Roméo et Juliette*—beyond its many startling structural and sonic innovations—was clearly inspired by the Ninth. Wagner's “answer” to Beethoven and the Choral Symphony was, of course, the Music Drama, the *Gesamtkunstwerk*, *Der Ring des Nibelungen*, and *Tristan und Isolde*—the last-mentioned a kind of “answer” to Berlioz's symphonic *Roméo* as well. Brahms's astonishing First Symphony, where the last movement has a lovely, rounded tune whose similarity to the *Ode to Joy* the composer sarcastically suggested any fool could hear, was early on absurdly belittled as “Beethoven's Tenth”—an appellation Brahms wisely accepted as a compliment, for his subtler debts to Beethoven were undeniable.

Further connections: The central section of Berlioz's symphonic “love story,” the “Romeo Alone” movement, opens with a unison upward leap followed by a slow and expressive chromatic descent that portrays the yearnings of Shakespeare's youthful hero. The opening of the operatic world's most celebrated love story can be described in nearly identical terms, though Wagner's *Tristan* continues with a haunting chromatic progression whose outer voices, moving in contrary motion, seem even more suggestive than Berlioz's gesture of longing and desire. And a transformation of the famous “Tristan” progression, which the composer surely knew, may be found at the outset of the Allegro of Brahms's First Symphony—a work that some have called a “love letter” to his faithful friend Clara Schumann. The ending of the second movement of that “love letter” is furthermore much like the ending of Isolde's moving *Liebestod* at the close of Wagner's opera.

So if our musicians could not easily converse—Berlioz knew no German, and Wagner's broad Saxon would have contrasted amusingly with Brahms's High German—they were able to transmit views of love and adventure in musical languages molded from not totally dissimilar materials.

By reputation Berlioz, Wagner, and Brahms were obviously known to one another. But what do we know of their contacts in person? It turns out that Wagner's encounters with Berlioz, ten years his senior, were surprisingly many and varied, as the German composer attempted to make his way in what he took to be the focal point of the musical world, Paris, at various stages of his career. From 1839 to 1842 he scratched out a living there doing hackwork for the publisher Schlesinger while attempting, futilely, to get *Rienzi* and *The Flying Dutchman* accepted at the Paris Opéra. Later, after a number of visits, he came to Paris in 1860-61 for rehearsals and performances of *Tannhäuser*, only to have the work hissed off the stage by the ruffians of the aristocratic and persnickety Jockey Club in one of the most famous scandals of all operatic history.

It was while producing *Roméo et Juliette*, in 1839, that Berlioz met Wagner, probably at Schlesinger's music shop—then a regular hangout for musicians young and old—where he worked as critic and editor. Berlioz was impressed by what he heard of Wagner's in Dresden, in 1843, and came to know the German composer well in Lon-



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don, in 1855, when both had seasonal conducting appointments in the British capital. (On one evening they drank champagne punch together until three in the morning, discussing effusively both art and music, and Liszt and love.) They later saw each other on fairly regular occasion, exchanging scores and writing of each other's work with what can be described as a mixture of alarm and admiration.

Both men's contacts with Brahms were far more limited. Through the intermediacy of the celebrated violinist, Joseph Joachim, Berlioz met the twenty-year-old pianist-composer in Leipzig in December 1853, and heard him perform his new piano sonatas in C major and F minor—the very works that one month earlier had led Robert Schumann to come out of journalistic retirement and write the famous, laudatory article that was to launch Brahms's career. Berlioz thanked Joachim for having introduced him to “this timid but headstrong young fellow hell bent on writing modern music,” and added, with characteristic *weltschmerz*, “He is going to suffer a great deal . . .” Of the various works by Berlioz known to Brahms, it was *L'Enfance du Christ*, he told Clara Schumann, that impressed him the most. Berlioz died in the year that Brahms determined to make Vienna his permanent home, 1869, and thus never came to know the composer at the summit of his career.

Wagner outlived Berlioz by fourteen years and became familiar with much of what Brahms accomplished in his maturity. It was on February 6, 1864, that Wagner first met the younger musician, who at Wagner's request played some Bach as well as his own Variations on a Theme of Handel. The sole account of this meeting, by one Gustav Schönaich, suggests that Wagner was genuinely impressed by Brahms's music. In *Mein Leben*, however, the autobiography he dictated to Cosima von Bülow, Wagner mentioned Brahms only once as a modest and good-natured but rather dull fellow. Some years later, surely jealous of his rival's increasing success, Wagner wrote to a friend of what he called the “tragedy of Brahms, who—in spite of his wealth of ideas—always remains tedious.”

It is perhaps not surprising that Brahms and Wagner never warmed to each other, since Brahms's one and only public pronouncement (unlike Berlioz and Wagner,



Hector Berlioz



Johannes Brahms



Richard Wagner

Brahms did not become a journalist, theorist, autobiographer, or “personality”) was an ill-considered manifesto deploring the theories of the so-called New German School represented essentially by Liszt, but also by Wagner, of course, and, for some observers, by Berlioz as well. There is not space here to explain the motivation for this manifesto, which was published in May 1860, but suffice it to say that Brahms and his three co-signers, among them Joachim, felt that the press and concomitantly the public were paying too little attention to the champions of the grand tradition and too much to the advocates of “The Music of the Future”—the then much bandied-about phrase that referred loosely and variously to the programmatic concert music of Berlioz and Liszt and to the dramatic-operatic conceptions of Wagner. Indeed, the phrase was so much used at the time that Wagner employed it ironically, in quotation marks, as the title of the treatise he published in that year—“*Zukunftsmusik*”—to resume his earlier thinking and to explain his current notions of the proper relationship between text and tone.

As from 1860, then, Brahms and Wagner may be seen as having headed opposite camps—labelled classicist or conservative in the first instance and modernist or progressive in the second—in a kind of “war” of the romantics. To a large degree the distinction is valid, for Brahms wrote learnedly in the traditional genres of sonata, song, and symphony, while Wagner wrote lustily in the form of colossal music dramas. But as Christoph Wolff has lately reminded us, Wagner’s erudition took no back seat to Brahms’s; Wagner, too, used retrospective elements in his music, though perhaps more intuitively than Brahms; and Brahms, “although he never claimed to write music of the future [. . .] nevertheless did so, [but] in his own way.” Arnold Schoenberg certainly thought so, for example, when he wrote the essay “Brahms the Progressive” on the hundredth anniversary of the composer’s birth; so, too, did Charles Rosen, when he wrote “Brahms the Subversive” on the hundred-fiftieth.

The year 1860 was crucial to relations between Berlioz and Wagner as well. At the beginning of the year Wagner gave three concerts at the Italian Theater in Paris with excerpts from his works through *Lohengrin* along with the recently completed Prelude to *Tristan*. Berlioz wrote an enthusiastic review of these concerts but took exception to the *Tristan* Prelude, by which he said he was baffled, and to the so-called “music of the future,” of which he assumed the Prelude was a specimen. In an open letter to Berlioz and in an explanatory brochure entitled *Lettre sur la musique*, published in Paris as a preface to the French translations of four of his librettos, Wagner attempted to explain his latest undertakings to Berlioz and others who, he felt, had attributed to him notions that were not his. In fact the *Lettre sur la musique* was nothing other than

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the French version—published first, however—of “*Zukunftsmusik*” (*The Music of the Future*). The title in French allowed Wagner to avoid the much mocked expression “*musique de l’avenir*” while explicating his art—namely, the psychologically enraptured, thematically seamless, and chromatically sumptuous one of *Tristan und Isolde*.

More than his theories and even his music, it was Wagner’s engagement by the Paris Opéra that especially troubled Berlioz, along with the fantastical expenses that were engendered there in 1861 during the rehearsals and production of the revised *Tannhäuser*. (By coincidence, Brahms soon gained possession of the autographs of some of the ballet music Wagner added for the Paris production; in 1875, however, he was constrained to relinquish them to the composer, who wanted them for his son as a keepsake.) After *Tannhäuser* was assaulted and withdrawn, Berlioz noted rather uncharitably that he had been “cruelly avenged”: *Les Troyens* was then in his portfolio, we must understand, but was unfairly considered too large and too long for performance. In later years Berlioz saw less of Wagner in person, but was kept abreast of his rising star by Franz Liszt and his mistress, the Princess Carolyne von Sayn-Wittgenstein.

Mention of that esteemed lady suggests contacts of another sort, namely by mutual acquaintance, of which our three composers had many more than can be listed here. One surprising such intermediary was Mathilde Wesendonck, immortalized in the musical literature by the role she played in Wagner’s life during the gestation, in the late 1850s, of what may be his greatest work. Less than ten years later she appears to have been ardently admiring of Brahms, freely offering him the use of the cottage on her property where she had earlier conducted an inspirational romance with the composer of *Tristan und Isolde*.

Other women of Wagner’s acquaintance were known to Berlioz, too, though not with the same intimacy, including the daughters of two of Berlioz’s closest friends: Franz Liszt (Cosima) and Théophile Gautier (Judith). Among men in the artistic community none may have been more devoted to Berlioz, Wagner, and Brahms than the composer, poet, and critic Peter Cornelius, who in the 1850s acted as Liszt’s secretary in Weimar. It was he who among other things rather remarkably succeeded in getting Brahms to help copy out parts for the partial performance of *Die Meistersinger* that took place in Vienna in 1863.

Pivotal to our endeavor here, however, is the role played by a man who may have been the most influential critic of the romantic century. I refer to Eduard Hanslick, whose admiration for Brahms and antipathy for Wagner are widely known as central to the “war” I mentioned earlier between, as he might have put it, the proponents of formalism and the promoters of formlessness. Though Hanslick would eventually do an about-face and include much of Berlioz’s music in the latter category as woefully needful of a programmatic guidebook to translate the notes back into words, his first encounter with Berlioz, recently unveiled by Geoffrey Payzant, was positive indeed. Hanslick’s review of the concert Berlioz gave in Prague on January 19, 1846, speaks of the music as “always original and never overdone, always bubbling and never coarse!”

These were some of the qualities, one supposes, that attracted Wagner and Brahms, too, to Berlioz. Hanslick’s opening words return us to the theme of Beethoven’s progeny: “I have just come from the first of the Berlioz concerts and I have to say at the outset that Berlioz is the sublimest manifestation in the realm of musical poetry since Beethoven.” Our two other pretenders to Beethoven’s throne would surely have enjoyed seeing such words applied to them—and they did not have long to wait. Berlioz, though many today may be unaware of it, was the first to enjoy such an accolade. The daredevil Beethoven, had he been able to do so, would surely have seen all three as chips off the old block.

Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is professor of music at Smith College in Northampton, Massachusetts.

1 *Allegro*

2 *Adagio*

3 *Allegro con brio*

4 *Andantino*

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Text begins on page 30.

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Benjamin Britten

Four Sea Interludes from the opera *Peter Grimes*, Opus 33



Edward Benjamin Britten was born in Lowestoft, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. His opera *Peter Grimes* was one of the first batch of commissions of the newly formed Koussevitzky Foundation; the completed opera is dedicated to the memory of Natalie Koussevitzky. Montagu Slater began to prepare the libretto in early 1942, a process that required some eighteen months with various revisions and changes. Britten began composing the music in January 1944 and finished the work in February of the following year. The first performance, which is now widely regarded as an epoch-making event in the history of English opera, took place at Sadler's Wells in London on June 7, 1945, under the direction of Reginald

Goodall; the American premiere was given by the Tanglewood Music Center's opera department on August 6, 1946, with Leonard Bernstein conducting. Even before the first performance in America of the full opera, Serge Koussevitzky conducted the first performance of the *Passacaglia* and *Four Sea Interludes* in the BSO's regular subscription concerts on March 1 and 2, 1946, with repeat performances in New Haven and New York later that month, and then in Newark and at Hunter College in April. The only performances of this music at Boston Symphony concerts since then have been under James Conlon's direction at Symphony Hall in January 1981, and then under Leonard Bernstein's direction at Tanglewood on August 19, 1990, on which occasion Bernstein led the *Four Sea Interludes* without the *Passacaglia*; that concert turned out to be the last of his career. The score calls for two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, tenor drum, cymbals, tam-tam, gong, tambourine, celesta, xylophone, bells, harp, and strings.

It was during his self-imposed exile from England in the early years of World War II that Benjamin Britten chanced to read an article about the Suffolk poet George Crabbe (1754-1832) and sought a copy of Crabbe's lengthy narrative poem, *The Borough*, which told of the lives of various inhabitants of an English seaside village. The encounter proved to be fateful, for it inspired Britten to compose the work that has been recognized for thirty-five years as the cornerstone of modern British opera, *Peter Grimes*.

To the poet, Peter Grimes was an unrelieved villain—a thief, drunkard, and brute of a fisherman who brought about the death of three consecutive apprentices. Montagu Slater's libretto for the opera takes a somewhat different tack and makes an astonishingly sympathetic figure of this coarse fisherman, an effect that is greatly reinforced by Britten's music. To Slater and Britten, Grimes is an outsider, a dreamer who longs to escape from the gossiping tongues of the village by marrying the widowed schoolmistress, Ellen Orford—but only when he has made enough of a fortune out of his fishing so that she will not take him out of pity. All their dreams, hopes, and plans shatter on the rock of Peter's pride and his uncontrollable temper; the tragedy is unavoidable.

Throughout the opera the sea remains a constant, palpable presence, determining the daily rhythms of the villagers' lives, bringing sustenance and income as well as hard work, danger, and death. The swell of the tides, the ripple of light on the waves, the flights of seagulls, the roar of ocean storms—these things pervade Britten's score, nowhere more completely realized than in the several orchestral interludes that have

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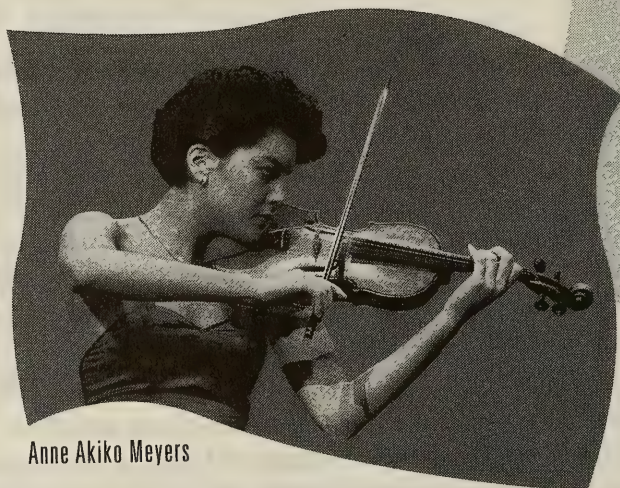
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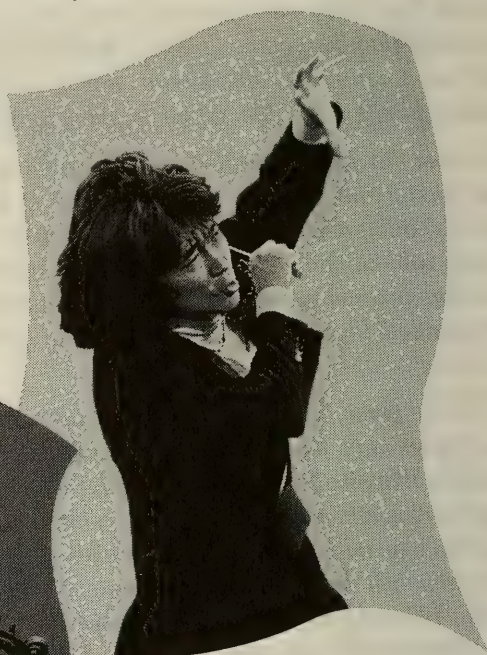
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long since become established as a self-sufficient orchestral suite from the opera. One of these interludes, the *Passacaglia*, is a musical picture of the title character; this will not be performed at these concerts. The others depict aspects of the omnipresent sea.

The four "Sea Interludes" provide different musical portraits of the presence that surrounds and dominates life in the Borough. *Dawn* functions as the true orchestral prelude to the opera (following a short dramatic courtroom scene, an inquest into the death of Peter's first apprentice). Here is the sea as the constant background to life in the Borough (the same music frames the opera at the very end; people come and go, but the sea remains forever). The long, soaring lines in the violins suggest the vast tranquil seascape, with a few sparkling highlights in the woodwinds, undercut by the solemnity of the ocean's imperturbable swell in the brasses.

Sunday Morning is the prelude to Act II. Church bells ring (in the sustained horn tones) and the sunlight sparkles brilliantly on the waves; it is a smiling day, everything seems for the moment peaceful: an effective foil for the scene that follows, in which it gradually becomes clear that nothing has changed, that Grimes is mistreating his new apprentice as he had the old, and that his plans with Ellen were doomed from the start.

Moonlight, the introduction to Act III, depicts a pleasant summer night. But peace is not to be found here; Peter's new apprentice has suffered an accidental fall from the cliff behind his hut at the end of the preceding act. We don't yet know exactly what happened to him, but we suspect the worst—especially at the stabbing interjections of flute and harp throughout.

Storm takes us back to the first act, where it is the interlude between the two scenes. A coastal storm is blowing up at the end of the first scene, while the sympathetic old sea captain Balstrode urges Peter to marry Ellen now, if only to assure the presence of a woman's softening touch when the new 'prentice arrives. Peter insists that he must first make enough money to "stop people's mouths." As the storm arrives, Balstrode gives up and enters the inn, while Peter remains outside in the tempest meditating on his dreams for the future: "What harbour shelters peace?" The natural force of wind and rain contrasts powerfully with his yearning for calm and content. As the curtain falls, the storm breaks out full strength in the orchestral interlude, with one brief recall of Peter's longing vision as the storm nears its end.

—Steven Ledbetter

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Mark-Anthony Turnage

Some Days, for mezzo-soprano and orchestra



*Mark-Anthony Turnage was born on June 10, 1960, in Essex, England, and is living in London. He composed *Some Days* in 1989 on a commission from the David Cohen Charitable Trust for the Orchestra of the Royal Opera House, Covent Garden. Bernard Haitink led the premiere on July 21, 1991, with the Royal Opera House Orchestra and soloist Cynthia Clarey. These are the first American performances of *Some Days*, and the first performances of any music by Turnage in the concerts of the Boston Symphony Orchestra. In addition to the mezzo-soprano, the score calls for two clarinets in B-flat (second doubling bass clarinet), bass clarinet (doubling E-flat clarinet), three bassoons (second and third doubling contrabassoon), harp, and strings, for which the*

score specifies twelve each of first and second violins, eight each of violas and cellos, and four double basses.

Mark-Anthony Turnage's music draws upon the most eclectic sources for its power, which almost always insists on a capacity to startle or even shock. Like many composers of all periods, he has found his roots in popular music, though he has extended his reach from 1950s jazz through 1970s rock (and beyond), as well as the work of the forward-looking composers of the concert hall in the twentieth century. Much of his music is purposely abrasive, something the listener might guess from titles such as *Three Screaming Popes*, though in fact that work is subtitled "after Francis Bacon" and drew its inspiration from three paintings that Turnage encountered in the Tate Gallery

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in 1985, all of them recasting a Velazquez portrait of *Pope Innocent X*. I mention this work specifically because it has become perhaps Turnage's best-known composition through performances with a number of English and American orchestras and a recent recording conducted by Simon Rattle.

Turnage is emphatically and unapologetically a native of London's East End, regarded socially and economically as the "wrong" side of town. This becomes clear in his accent as much as in his outspoken political views. His musical talent made itself apparent early, and he began studying when he was fourteen at the Royal College of Music, becoming a full-time student four years later. His composition teachers there were Oliver Knussen and John Lambert, and he won all the major composition prizes, graduating with honors in 1982. He spent the summer of 1983 as a Composition Fellow at Tanglewood, where he worked with Gunther Schuller and Hans Werner Henze. In 1985-86 he was composer-in-residence with the National Centre for Orchestral studies; his work was featured at the 1986 Bath Festival and in Musica Nova Glasgow in 1987. His first opera, *Greek*, based on the play of the same title by Steven Berkoff, received its premiere at the first Munich Biennale in June 1988, winning the prizes offered by BMW for best opera and best libretto; the opera was subsequently seen at the Edinburgh Festival and in London, with further stagings in Germany, Australia, and Italy. The film version, commissioned by BBC Television and screened in 1990, won the RPS/Charles Heidsieck Music Award for the best television program of that year. The opera has also been recorded for Decca. Turnage's music is now performed regularly by the major British orchestras, and he has written for a number of distinguished musicians. BBC Television made a documentary about him, entitled "Release," in 1988. Thus he has made a substantial mark in British musical circles and is rapidly becoming better known in the United States. Future plans include a work for the Philharmonia Orchestra and an opera for English National Opera.

Some Days was composed soon after he had finished *Three Screaming Popes*, and just before he took up a position as Composer in Association with the City of Birmingham Symphony Orchestra. For the later piece, Turnage chose to write for a modest ensemble in comparison to the large orchestra of *Three Screaming Popes*—just the basic body of strings, plus clarinets, bassoons, and harp. This ensemble was chosen partly to pursue the greater emphasis on lyrical melodic lines in his recent music. There are places in *Some Days* that recall the influence of jazz trumpeter Miles Davis, who had inspired Turnage's orchestral works *Night Dances* and *Kind of Blue*, which

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had marked him from the beginning as a composer to be watched. The basic feeling of *Some Days* is that of the blues, an entirely appropriate musical language for the setting of poems by Black writers from Africa and America: Joseph Kariuki, Bloke Modisane, and James Baldwin. The title of the score is drawn from the Baldwin poem that is set therein.

—S.L.

Mark-Anthony Turnage, *SOME DAYS*

I. *Come Away, my Love*

Joseph Kariuki

Come away, my love, from streets
Where unkind eyes divide,
And shop windows reflect our difference.
In the shelter of my faithful room rest.

There, safe from opinions, being behind
Myself, I can see only you;
And in my dark eyes your grey
Will dissolve.

The candlelight throws
Two dark shadows on the wall
Which merge into one as I close beside you.

When at last the lights are out,
And I feel your hand in mine,
Two human breaths join in one,
And the piano weaves
Its unchallenged harmony.

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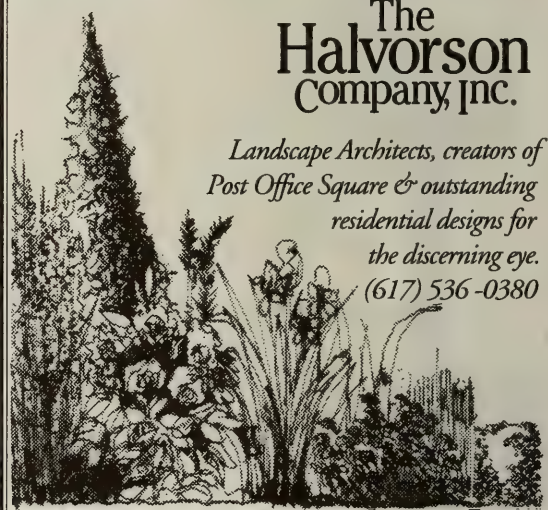
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2. lonely

Bloke Modisane

it gets awfully lonely,
lonely;
like screaming,
screaming lonely;
screaming down dream alley,
screaming of blues, like none can hear;
but you hear me clear and loud:
echoing loud;
like it's for you I scream.

3. Tango

4. Some Days

James Baldwin

Some days worry
some days glad
some days
more than make you
mad.
Some days,
some days, more than
shine:
when you see what's coming
on down the line!

Some days you say,
oh, not me never —!
Some days you say
bless God forever.
Some days, you say,
curse God, and die

5. Blues — Now I am Absolutely Alone, Forever

“Come Away, my Love” by Joseph Kariuki and “Lonely” by Bloke Modisane are both from *Modern Poetry from Africa*, ©Gerald Moore and Ulli Beyer, 1963, 1968, and are reproduced by kind permission of Penguin Books Ltd.

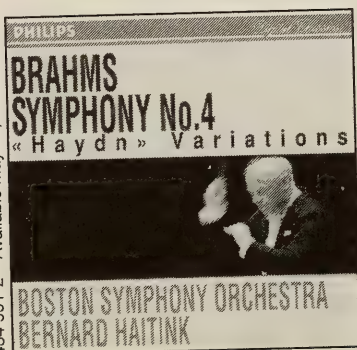
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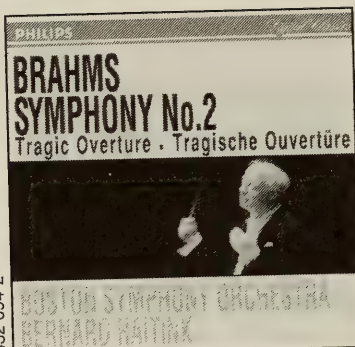
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Johannes Brahms

Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe. Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under

Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Leonard Bernstein, Christoph von Dohnányi, and Pascal Verrot. Seiji Ozawa led the most recent subscription performances in October 1990, with additional performances that season in Carnegie Hall, Pittsburgh, Los Angeles, and Tempe, Arizona. Charles Dutoit led the orchestra's most recent Tanglewood performance in August 1993. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see")*, and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic

*Perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures.

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drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seem-

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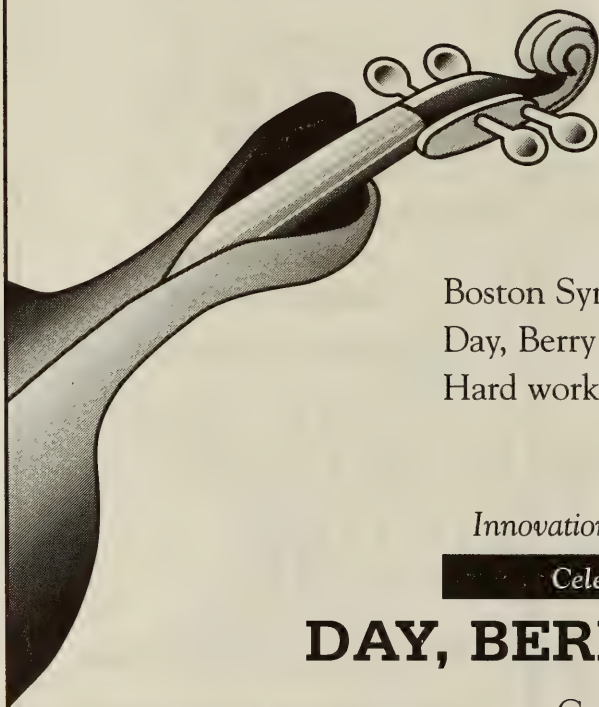
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ing dichotomy between, as Hanslick put it, “the astonishing contrapuntal art” on the one hand and the “immediate communicative effect” on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

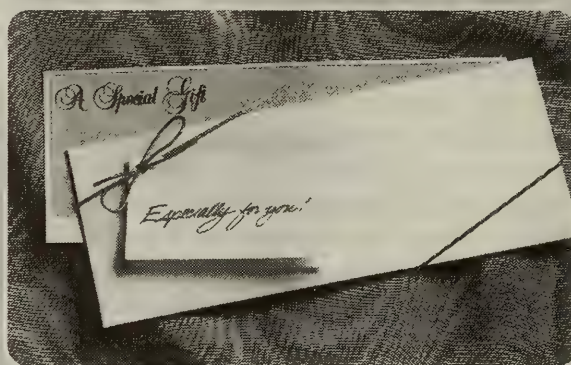
The first Allegro’s two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea’s horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony’s second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement’s middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony’s third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven’s Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms’s musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

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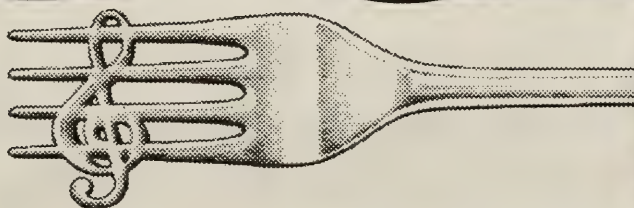


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Humphrey Carpenter's *Benjamin Britten* (Scribners) is the fullest biographical account of the composer. Michael Kennedy has written a splendid short volume, *Britten*, for the Master Musicians series, published only in England so far (Dent paperback), that treats both the life and the work briefly and perceptively. Peter Evans is the author of the biggest and fullest book about Britten's music, *The Music of Benjamin Britten* (University of Minnesota), which provides extended analyses of the major scores and some discussion of just about everything. For an informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: A Commentary on his Work by a Group of Specialists*, is first-rate (available in a library reprint from Greenwood Press). An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The newest symposium is *The Britten Companion*, edited by Christopher Palmer (Cambridge, available in paperback), which is full of interesting essays covering most of Britten's work as well as his character. Palmer has also begun to issue a complete edition of the composer's correspondence, of which two volumes have just appeared (Oxford). Bernard Haitink has



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recorded *Peter Grimes* in its entirety, with Anthony Rolfe Johnson in the title role, Felicity Lott as Ellen Orford, and the Orchestra and Chorus of the Royal Opera House, Covent Garden (EMI). Among the available recordings of the Four Sea Interludes, a special interest attaches to the performance by Leonard Bernstein and the Boston Symphony Orchestra, in that Bernstein conducted the American premiere of the opera at Tanglewood in 1946, and the recorded performance comes from his final concert, given at Tanglewood in 1990 (DG, coupled with Beethoven's Seventh from the same concert). André Previn leads the London Symphony Orchestra in a performance of the Four Sea Interludes coupled with Britten's *Spring Symphony* (Angel). The Four Sea Interludes are often recorded with the Passacaglia that in the opera marks Grimes's descent into madness; among the finest recordings of this grouping is Bernstein's with the New York Philharmonic (Sony Classical, with the *Suite on English Folk Tunes* and the *Young Person's Guide to the Orchestra*).

There is little to read yet about Mark-Anthony Turnage, but Simon Rattle has recorded *Three Screaming Popes* with the City of Birmingham Symphony Orchestra on a "CD Single" (EMI).

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a



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splendid life-and-works study that replaces the older volume in the series by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905, and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback), but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the First Symphony is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader though thoroughly up-to-date in approach are the essays and other materials (including translations of letters and original reviews of works by Brahms) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Bernard Haitink is recording the First Symphony with the Boston Symphony Orchestra in conjunction with these performances. Meanwhile there are many other compelling performances in the catalogue, among them Otto Klemperer's version with the Philharmonia Orchestra, dating from the mid-1950s (EMI, with the *Tragic Overture* and the *Academic Festival Overture*). There can be few greater contrasts in the manner of performing a standard repertory work than the weighty, intentionally thick performance by the Berlin Philharmonic under Herbert von Karajan (DG) and the lithe, almost dance-like, "historically informed" version of the London Classical Players under Roger Norrington (EMI, coupled with the Variations on a Theme of Haydn), but both approaches have much of interest. Seiji Ozawa has recorded the symphony with the Saito Kinen Orchestra (Philips, with three Hungarian Dances as filler). Charles Munch's reading with the BSO has been reissued on the budget Victrola line. Among various Toscanini performances listed in the current catalogue, the two NBC Symphony versions on RCA Gold Seal are very different in their approach, one lean and energetic, the other mellower. A "live" Toscanini performance from 1940 on Melodram is exceptionally exciting. Guido Cantelli's splendid reading with the Philharmonia Orchestra has recently been reissued on Testament. And George Szell's performance with the Cleveland Orchestra is available at a bargain price (Sony Essential Classics).

—S.L.

Bernard Haitink



Bernard Haitink is music director at London's Royal Opera House, where he conducts opera and ballet as well as concerts with the orchestra. He was music director at Glyndebourne from 1978 to 1988 and has conducted many operas for television and video with both companies. Mr. Haitink was chief conductor of the Concertgebouw from 1964 until the centenary of the Concertgebouw Hall in April 1988, and principal conductor of the London Philharmonic from 1967 to 1979, becoming that orchestra's president in 1990. He is frequently guest conductor with these orchestras, and also with the Bayerische Rundfunk in Munich, the Berlin Philharmonic, the Vienna Philharmonic, and the Dresden Staatskapelle. In the United States he has led the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and the Metropolitan Opera. In 1991 he conducted the Berlin Philharmonic in New York as part of the Carnegie Hall Centenary Celebrations. At the Royal Opera House in 1993-94 Mr. Haitink conducted a new production of Wagner's *Die Meistersinger*, returning this past spring for Janáček's *Katya Kabanova*. To mark Glyndebourne's sixtieth anniversary, he will open the season in the festival's new theater with Mozart's *Le nozze di Figaro*, which will be recorded for television and video. Mr. Haitink's guest conducting appearances in 1993-94 have included the London Philharmonic, the Concertgebouw, the Bayerische Rundfunk, and the Rotterdam, Berlin, and Vienna Philharmonics. This season he completes his Brahms cycle, being recorded for Philips, with the Boston Symphony Orchestra. This summer he makes his first Tanglewood appearance with the BSO. Also this summer he conducts the BBC Symphony in the 100th Anniversary Season of the BBC Proms, the Vienna Philharmonic at the Salzburg Festival, and the London Philharmonic at the Edinburgh Festival. Mr. Haitink's many recordings for Philips, Decca, and EMI include music of Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams with the London Philharmonic, the complete symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, and works by Brahms and Bruckner with the Vienna Philharmonic. His opera



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recordings include Mozart's *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte*; Wagner's *Ring* cycle and *Tannhäuser*, Britten's *Peter Grimes*, Strauss's *Daphne* and *Der Rosenkavalier*, and Beethoven's *Fidelio*. Among his many honors, Mr. Haitink was created Honorary KBE in November 1977, was awarded an honorary doctorate of music by the University of Oxford in 1988, and was awarded the Erasmus Prize in Holland in 1991. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has returned regularly for subscription concerts since 1985, most recently for two programs in March 1993.

Cynthia Clarey



Mezzo-soprano Cynthia Clarey has been acclaimed as both vocalist and actress for a variety of portrayals throughout Europe and America. Her European appearances have included debuts with Berlin Opera, in *Les Contes d'Hoffmann*, in the expanded role of Nicklausse; with the Opéra-Comique in Paris, in a new production of Offenbach's *Robinson Crusoe*; with the Italian opera companies of Reggio Emilia, Parma, Modena, Piacenza, and Ferrara in a new Pizzi production of Handel's *Rinaldo*; and at the Budapest Festival, in a new production of *Carmen*. She appeared at the Glyndebourne Festival for three seasons, initially as Ottavia in a new Peter Hall production of *L'incoronazione di Poppea*,

and then as Serena in the Trevor Nunn production of *Porgy and Bess* conducted by Simon Rattle, which was subsequently recorded for Angel/EMI. She also appeared at Ireland's Wexford Festival for three seasons, and toured to Italy, France, Germany, Israel, Japan, Scotland, and New York as Carmen in Peter Brook's much-acclaimed *La Tragédie de Carmen*. She has recently sung Bizet's *Carmen* for her debut with the Canadian Opera Company and on tour to Japan and Australia; appeared at Berlin's Theater des Westens in Götz Friedrich's production of *Porgy and Bess*; and appeared in America as Penelope in Monteverdi's *Il ritorno d'Ulisse in patria* with Long Beach Opera, as Dalila in Saint-Saëns' *Samson et Dalila* opposite Richard Leech, and as Donna Elvira in *Don Giovanni* with Minnesota Opera. In three seasons with Tulsa Opera she has appeared as Carmen, Cherubino in *Le nozze di Figaro*, and Nicklausse. She has appeared with the Opera Company of Philadelphia as Zerlina in *Don Giovanni*; with Santa Fe Opera in Cavalli's *L'Orione* and Offenbach's *Orpheus in the Underworld*; and with Seattle Opera as Preziosilla in *La forza del destino*. Concert engagements have included the world premiere of Mark-Anthony Turnage's *Some Days* under the direction of Bernard Haitink; an opening night Proms performance of Tippett's *A Child of Our Time*, which was telecast throughout Europe; an Amsterdam Concertgebouw debut under the direction of Henry Lewis; and appearances with the New York Philharmonic, the National Symphony, and the Toronto Symphony. She has toured England and France as vocalist with the Alvin Ailey Dance Company and the Greenwich Choral Society, and has enjoyed a continuing relationship with the Tri-Cities Opera Company, with which she has sung ten leading roles in consecutive seasons, sometimes appearing in two productions a year. Born in Virginia, Cynthia Clarey was raised in North Carolina. She studied voice at Howard University in Washington, D.C., and at the Juilliard School in New York.



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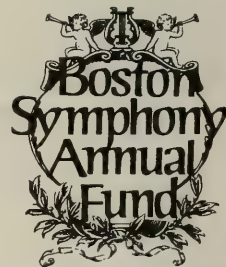
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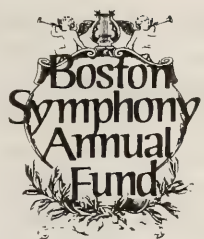
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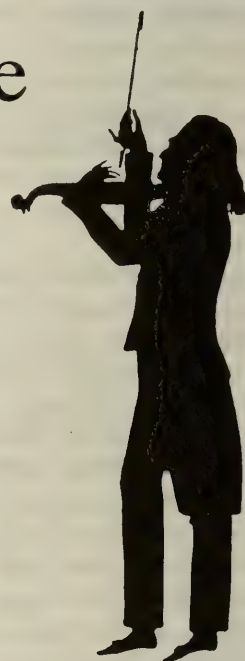
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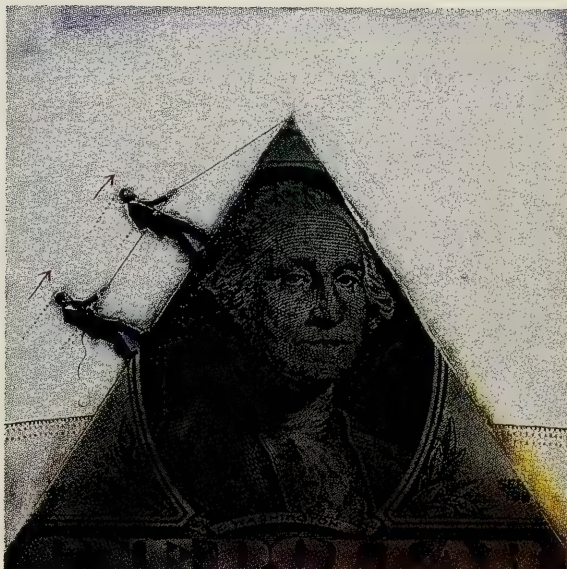
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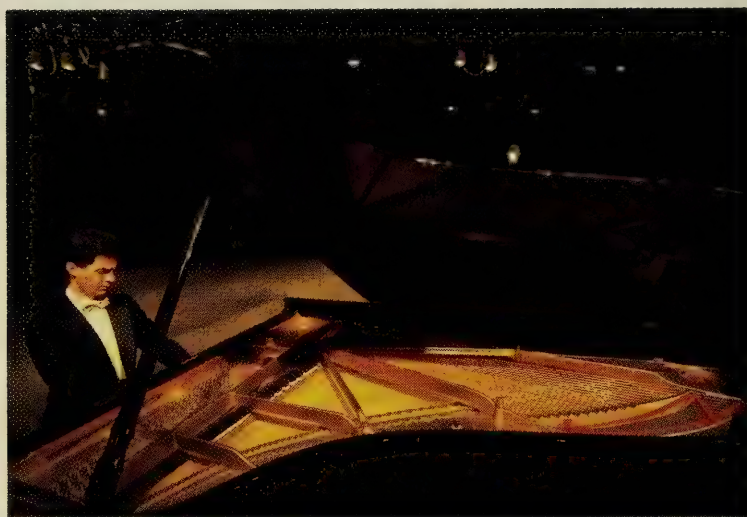
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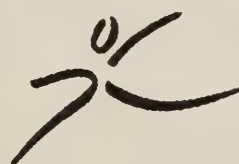
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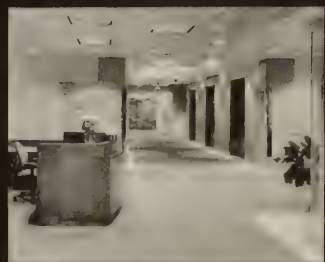
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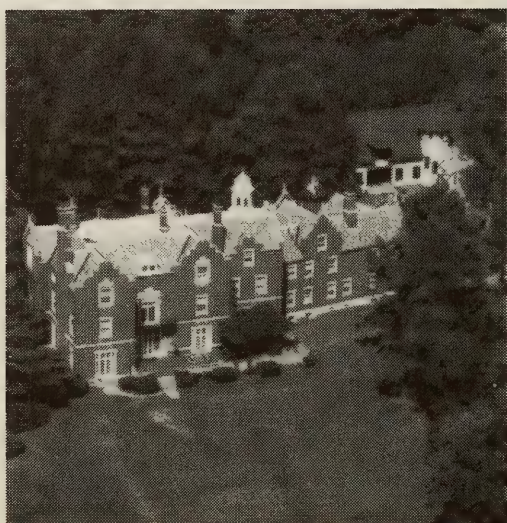
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Pastene.

Pasta from Italy.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Thursday, Friday, and Saturday
April 28, 29, and 30, 1994
Symphony Hall, Boston

RICHARD WAGNER
GÖTTERDÄMMERUNG, Act III
Text and Translation

BERNARD HAITINK conducting
JANE EAGLEN, soprano (Brünnhilde)
RENÉ KOLLO, tenor (Siegfried)
MARGARET JANE WRAY, soprano (Gutrune)
ROGER ROLOFF, bass-baritone (Gunther)
PHILIP KANG, bass (Hagen)
JAYNE WEST, soprano (Woglinde)
DIANE KESLING, mezzo-soprano (Wellgunde)
MEREDITH PARSONS, mezzo-soprano (Flosshilde)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Richard Wagner
Götterdämmerung, Act III

German text by Richard Wagner
English translation by Marc Mandel, copyright ©1994

A wild, forested, craggy valley on the Rhine, which flows past a steep cliff in the background.

ERSTE SZENE

SCENE ONE

The three Rhinemaidens, Siegfried. Woglinde, Wellgunde, and Flosshilde rise to the surface of the water and swim about in circles, as in a round-dance.

DIE DREI RHEINTÖCHTER
(*im Schwimmen mäßig einhaltend*)

Frau Sonne sendet lichte Strahlen;
Nacht liegt in der Tiefe:
einst war sie hell,
da heil und hehr
des Vaters Gold noch in ihr glänzte.
Rheingold! Klares Gold!
Wie hell du einstens strahltest,
hehrer Stern der Tiefe!

THE THREE RHINEMAIDENS
(*taking a break from their swimming*)

Lady Sun casts down rays of light;
night lies in the depths:
once they were bright,
when father's gold,
safe and proud, still gleamed there.
Rhinegold! Shining gold!
How brightly you once shone,
lordly star of the depths!

(They swim once more in their round-dance.)

Weialala leia, wallala leialala.

Weialala leia, wallala leialala.

(Distant horn-call. They listen. They splash joyfully in the water.)

Frau Sonne, sende uns den Helden,
der das Gold uns wiedergäbe!
Ließ' er es uns, sein liches Auge
neideten dann wir nicht länger.
Rheingold! Klares Gold!
Wie froh du dann strahltest,
freier Stern der Tiefe!

Lady Sun, send us the hero
who will give the gold back to us!
Would he but leave it for us,
we'd envy your bright eye no longer.
Rhinegold! Shining gold!
How happily you once shone,
free star of the depths!

(Siegfried's horn is heard from the height above.)

WOGLINDE

Ich höre sein Horn.

WOGLINDE

I hear his horn.

WELLGUNDE

Der Helde naht.

WELLGUNDE

The hero draws near.

FLOSSHILDE

Laßt uns beraten!

FLOSSHILDE

Let us take counsel!

(All three dive quickly beneath the surface. Siegfried appears in full armor.)

SIEGFRIED

Ein Albe führte mich irr,
daß ich die Fährte verlor:
He, Schelm, in welchem Berge
bargst du schnell mir das Wild?

SIEGFRIED

An elf has led me astray,
so that I've lost the track:
Hey, rascal, on what hill
have you concealed my prey so quickly?

DIE DREI RHEINTÖCHTER
(*tauchen wieder auf und schwimmen
im Reigen*)

Siegfried!

FLOSSHILDE

Was schiltst du so in den Grund?

WELLGUNDE

Welchem Alben bist du gram?

WOGLINDE

Hat dich ein Nicker geneckt?

ALLE DREI

Sag es, Siegfried, sag es uns!

SIEGFRIED

(*sie lächelnd betrachtend*)

Entzücktet ihr zu euch den zottigen
Gesellen,

der mir verschwand?

Ist's euer Friedel,

euch lustigen Frauen lass' ich ihn gern.

(*The maidens laugh loudly.*)

WOGLINDE

Siegfried, was gibst du uns,
wenn wir das Wild dir gönnen?

SIEGFRIED

Noch bin ich beutelos;
so bittet, was ihr begehrt.

WELLGUNDE

Ein goldner Ring glänzt dir am Finger!

DIE DREI MÄDCHEN

Den gib uns!

SIEGFRIED

Einen Riesenwurm erschlug ich um den
Reif:

für eines schlechten Bären Tatzen
böt ich ihn nun zum Tausch?

WOGLINDE

Bist du so karg?

WELLGUNDE

So geizig beim Kauf?

THE THREE RHINEMAIDENS
(*rising up once more and swimming
in circles*)

Siegfried!

FLOSSHILDE

What's causing you to scold so?

WELLGUNDE

What elf has got you mad?

WOGLINDE

Has a hunting-knife nicked you?

ALL THREE

Tell us, Siegfried, tell us!

SIEGFRIED

(*smiling at them*)

Have you charmed away
the shaggy fellow
that escaped me?

If he's your sweetheart I'll gladly
leave him, delightful girls, to you.

WOGLINDE

Siegfried, what would you give us
if we granted you your prey?

SIEGFRIED

I'm still without booty,
so ask whatever you like.

WELLGUNDE

A golden ring shines there, on your finger!

THE THREE MAIDENS

Give it to us!

SIEGFRIED

I killed a giant dragon for this ring:

for the claws of some wretched bear
I'm now to trade it away?

WOGLINDE

Are you so stingy?

WELLGUNDE

So greedy at bargaining?

Please turn the page quietly.

FLOSSHILDE

Freigebig solltest Frauen du sein.

SIEGFRIED

Verzehrt' ich an euch mein Gut,
des zürnte mir wohl mein Weib.

FLOSSHILDE

Sie ist wohl schlimm?

WELLGUNDE

Sie schlägt dich wohl?

WOGLINDE

Ihre Hand fühlt schon der Held!

(They laugh a great deal.)

SIEGFRIED

Nun lacht nur lustig zu!
In Harm lass' ich euch doch:
denn giert ihr nach dem Ring,
euch Nickern geb' ich ihn nie!

(The Rhinemaidens have again formed their circle.)

FLOSSHILDE

So schön!

WELLGUNDE

So stark!

WOGLINDE

So gehrenswert!

ALLE DREI

Wie schade, daß er geizig ist!

(They dive below, laughing.)

SIEGFRIED

(tiefer in den Grund hinabsteigend)
Was leid' ich doch das karge Lob?
Lass' ich so mich schmähn?
Kämen sie wieder zum Wasserrand,
den Ring könnten sie haben.
He! he, he! Ihr muntren Wasserminnen!
Kommt rasch! Ich schenk' euch den Ring!

(He takes the ring from his finger and holds it up. The three Rhinemaidens surface once again. They are serious and solemn.)

FLOSSHILDE

Behalt ihn, Held, und wahr ihn wohl,
bis du das Unheil errätst—

FLOSSHILDE

You should be more generous to women!

SIEGFRIED

If I wasted my good will on you,
my wife would scold me good!

FLOSSHILDE

Is she that unpleasant?

WELLGUNDE

Does she beat you, then?

WOGLINDE

The hero's felt her hand already!

SIEGFRIED

You have your good laugh!
But I'll leave you to grieve:
you may be after this ring, you nixies,
but I'll never give it to you!

FLOSSHILDE

So fair!

WELLGUNDE

So strong!

WOGLINDE

So desirable!

ALL THREE

What a pity that he's so greedy!

SIEGFRIED

(climbing farther down)
Why should I take this ill-meant praise?
Shall I put up with further insult?
Should they come again to the water's edge
they could have the ring.
Hey! Hey, hey! You charming water-ladies!
Come quickly—I'll give you the ring!

FLOSSHILDE

Keep it, hero, and guard it well,
until you discover the evil—

WOGLINDE UND WELLGUNDE

Das in dem Ring du hegst.

ALLE DREI

Froh fühlst du dich dann,
befrein wir dich von dem Fluch.

SIEGFRIED

*(steckt gelassen den Ring wieder an
seinen Finger)*

So singet, was ihr wißt!

ALLE DREI

Siegfried! Siegfried! Siegfried!
Schlimmes wissen wir dir.

WELLGUNDE

Zu deinem Unheil wahrst du den Reif!

ALLE DREI

Aus des Rheines Gold ist der Reif
geglüht.

WELLGUNDE

Der ihn listig geschmiedet und
schmählich verlor—

ALLE DREI

Der verfluchte ihn, in fernster Zeit
zu zeugen den Tod dem, der ihn trüg'.

FLOSSHILDE

Wie den Wurm du fälltest—

WELLGUNDE UND FLOSSHILDE

So fällst auch du—

ALLE DREI

Und heute noch;
So heißen wir's dir,
tauschest den Ring du uns nicht—

WELLGUNDE UND FLOSSHILDE

Im tiefen Rhein ihn zu bergen.

ALLE DREI

Nur seine Flut sühnet den Fluch!

WOGLINDE AND WELLGUNDE

contained in the ring.

ALL THREE

You'd then be glad enough
if we freed you from its curse.

SIEGFRIED

*(calmly replacing the ring on
his finger)*

Then sing of what you know!

ALL THREE

Siegfried! Siegfried! Siegfried!
We see misfortune ahead for you.

WELLGUNDE

You retain the ring at your peril.

ALL THREE

From the gold of the Rhine has the ring
been forged.

WELLGUNDE

Who cunningly forged it and
shamefully lost it—

ALL THREE

Who cursed it for all time
to mean death for its wearer—

FLOSSHILDE

Just as you felled the dragon—

WELLGUNDE AND FLOSSHILDE

You too shall be killed—

ALL THREE

And today at that;
This much we can tell you—
unless you trade us the ring—

WELLGUNDE AND FLOSSHILDE

to conceal it deep in the Rhine.

ALL THREE

Only its waters can cleanse the curse!

Please turn the page quietly.

SIEGFRIED

Ihr listigen Frauen, laßt das sein!
Traut' ich kaum eurem Schmeicheln,
euer Drohen schreckt mich noch minder!

ALLE DREI

Siegfried! Siegfried!
Wir weisen dich wahr.
Weiche, weiche dem Fluch!
Ihn flochten nächtlich webende Nornen
in des Urgesetzes Seil!

SIEGFRIED

Mein Schwert zerschwang einen Speer:
des Urgesetzes ewiges Seil,
flochten sie wilde Flüche hinein,
Notung zerhaut es den Nornen!
Wohl warnte mich einst
vor dem Fluch ein Wurm,
doch das Fürchten lehrt' er mich nicht!
(*Er betrachtet den Ring.*)
Der Welt Erbe gewänne mir ein Ring:

für der Minne Gunst miss' ich ihn gern;
ich geb' ihn euch, gönnt ihr mir Lust.
Doch bedroht ihr mir Leben und Leib:
faßte er nicht eines Fingers Wert,
den Reif entringt ihr mir nicht!
Denn Leben und Leib,
seht:—so—werf' ich sie weit von mir!

(*He lifts a clod of earth high above his head and throws it behind him.*)

ALLE DREI

Kommt Schwestern!
Schwindet dem Toren!
So weise und stark verwähnt sich der Held,
als gebunden und blind er doch ist.

(*They swim wildly near the shore, with much wheeling about.*)

Eide schwur er—und achtet sie nicht!
(*Wieder heftige Bewegung.*)
Runen weiß er—und rät sie nicht!

FLOSSHILDE, DANN WOGLINDE

Ein hehrstes Gut ward ihm vergönnt.

ALLE DREI

Daß er's verworfen, weiß er nicht.

FLOSSHILDE

Nur den Ring—

SIEGFRIED

You crafty ladies, that's enough!
I scarcely believed your flattery;
your threats concern me still less.

ALL THREE

Siegfried! Siegfried!
We're telling the truth.
Yield, yield before its curse!
The weaving Norns braided it by night
into the rope of eternal law.

SIEGFRIED

My sword shattered a spear:
the rope of eternal law,
however wild a curse they've woven—
Notung will sever it for the Norns!
A dragon strongly warned me
of the curse once before,
but he never taught me to fear!
(*He looks at the ring.*)
The wealth of the world would a ring
win for me:
I'd gladly give it up for the boon of love;
I'd give it to you if you granted me pleasure.
But you've threatened my life and limb:
were it worth even less than a finger,
you'd not get the ring from me now!
As for life and limb,
just see—thus I cast them away!

ALL THREE

Come, sisters!
Let's be gone from this fool!
The hero thinks he's so clever and strong,
but he acts as if bound and blind.

He swore oaths—but keeps them not!
(*Swimming more vehemently*)
He knows secret spells—but heeds them
not!

FLOSSHILDE, THEN WOGLINDE

A glorious good was granted him.

ALL THREE

That he's thrown it away, he knows not.

FLOSSHILDE

Only the ring—

WELLGUNDE

Der zum Tod ihm taugt—

ALLE DREI

Den Reif nur will er sich wahren!
Leb wohl, Siegfried!
Ein stolzes Weib
wird noch heute dich Argen beerben:
sie beut uns bessres Gehör.
Zu ihr! Zu ihr! Zu ihr!

(They quickly resume their round-dance and swim off. Siegfried looks after them, smiling, placing one foot on a rock at the shore and resting his chin on his hand.)

ALLE DREI

Weialala leia, wallala leialala.

SIEGFRIED

Im Wasser wie am Lande
lernte nun ich Weiberart:
wer nicht ihrem Schmeicheln traut,
den schrecken sie mit Drohen;
wer dem kühnlich trotzt,
dem kommt dann ihr Keifen dran.

(The Rhinemaidens have now entirely disappeared.)

Und doch, trüg' ich nicht Gutrun' Treu',
der zieren Frauen eine
hätt' ich mir frisch gezähmt!

(He continues looking after them. Horn-calls sound closer from the height.)

WELLGUNDE

Which can bring but his death—

ALL THREE

The ring is all that he wants.
Farewell, Siegfried!
A proud woman
will this very day inherit that evil from you;
she'll pay us better heed.
To her! To her! To her!

ALL THREE

Weialala lei, wallala leialala.

SIEGFRIED

In water as on land
I've now learned of women's ways:
he who won't submit to their flatteries
will have to endure their threats;
who boldly dares defy them,
will but win from them their scorn.

Please turn the page quietly.



The Rhinemaidens of the first Bayreuth "Ring" cycle in 1876: Minna Lamert, Lilli Lehmann, and Marie Lehmann

ZWEITE SZENE

Siegfried, Hagen, Gunther, Mannen

HAGENS STIMME

(von fern)

Hoiho!

(Siegfried is distracted from his reverie, and answers the call on his horn.)

MANNEN

(außerhalb der Szene)

Hoiho! Hoiho!

SIEGFRIED

(antwortend)

Hoiho! Hoiho! Hoihe!

HAGEN

(kommt auf der Höhe hervor. Gunther folgt ihm, Siegfried erblickend.)

Finden wir endlich,
wohin du flogest?

SIEGFRIED

Kommt herab! Hier ist's frisch und kühl!

(The Vassals reach the height and climb down with Hagen and Gunther.)

HAGEN

Hier rasten wir und rüsten das Mahl.

(They pile up their game.)

Laßt ruhn die Beute und bietet die
Schläuche!

(Wineskins and drinking horns are produced. All lie down.)

Der uns das Wild verscheuchte,
nun sollt ihr Wunder hören,
was Siegfried sich erjagt.

SIEGFRIED

(lachend)

Schlimm steht es um mein Mahl:
von eurer Beute bitte ich für mich.

HAGEN

Du beutelos?

SIEGFRIED

Auf Waldjagd zog ich aus,
doch Wasserwild zeigte sich nur.
War ich dazu recht beraten,
drei wilde Wasservögel

SCENE TWO

Siegfried, Hagen, Gunther, Vassals

HAGEN'S VOICE

(from afar)

Hoiho!

VASSALS

(offstage)

Hoiho! Hoiho!

SIEGFRIED

(answering)

Hoiho! Hoiho! Hoihe!

HAGEN

(appears on the height, with Gunther following)

Have we finally found
where you've fled?

SIEGFRIED

Come on down! Here it's fresh and cool!

HAGEN

Let's rest here and prepare our meal.

Set down our booty and raise up our
wineskins!

Since he's scared off our prey,
let's listen now and marvel at
how Siegfried's done for himself.

SIEGFRIED

(laughing)

Things look bad for my meal:
I need to beg booty from you.

HAGEN

You—without booty?

SIEGFRIED

I set off after forest-prey,
but only waterlife showed itself.
Had I been rightly prepared,
I'd easily have caught

hätt' ich euch wohl gefangen,
die dort auf dem Rheine mir sangen,
erschlagen würd' ich noch heut.

(He reclines between Gunther and Hagen. Gunther, concerned, looks gloomily at Hagen.)

HAGEN

Das wäre üble Jagd,
wenn den beutelosen selbst
ein lauernd Wild erlegte!

SIEGFRIED

Mich dürstet!

HAGEN

*(indem er für Siegfried ein Trinkhorn
füllen läßt und es diesem dann darreicht)*

Ich hörte sagen, Siegfried,
der Vögel Sangessprache
verstündest du wohl:
so wäre das wahr?

SIEGFRIED

Seit lange acht' ich
des Lallens nicht mehr.

*(He takes the drinking-horn and turns with it toward Gunther. He drinks, and offers
Gunther the horn.)*

Trink, Gunther, trink!
Dein Bruder bringt es dir!

GUNTHER

*(gedankenvoll und schwermütig in das
Horn blickend, dumpf)*

Du mischtest matt und bleich
(noch gedämpfter)
dein Blut allein darin!

SIEGFRIED

(lachend)

So misch es mit dem deinen!

(He pours from Gunther's horn into his own, so that it overflows.)

Nun floß gemischt es über:
der Mutter Erde laß das ein Labsal sein!

GUNTHER

(mit einem heftigen Seufzer)

Du überfroher Held!

SIEGFRIED

(leise zu Hagen)

Ihm macht Brünnhilde Müh?

three wild water-birds,
who sang to me there at the Rhine
that I'll be killed this very day.

HAGEN

That would be a sad hunt
if a lurking beast were to kill
the bootless hunter himself!

SIEGFRIED

I'm thirsty!

HAGEN

*(handing Siegfried a drinking-horn
that's been filled for him)*

I've heard it said, Siegfried,
that you understand
bird-song quite well:
could that be true?

SIEGFRIED

It's been a long while since
I heeded their warbling.

Drink, brother, drink!
Your brother brings it to you!

GUNTHER

*(dully; thoughtfully and dejectedly
looking into the horn)*

The mix is weak and colorless—
(still more subdued)
your blood alone is in it!

SIEGFRIED

(laughing)

Then let's mix it with yours!

Now mixed, it's overflowing:
let it be refreshment for Mother Earth!

GUNTHER

(with a heavy sigh)

You overjoyful hero!

SIEGFRIED

(softly, to Hagen)

Is Brünnhilde giving him trouble?

Please turn the page quietly.

HAGEN

(leise zu Siegfried)

Verständ' er sie so gut,
wie du der Vögel Sang!

SIEGFRIED

Seit Frauen ich singen hörte,
vergaß ich der Vöglein ganz.

HAGEN

Doch einst vernahmst du sie?

SIEGFRIED

(sich lebhaft zu Gunther wendend)

Hei, Gunther, grämlicher Mann!
Dankst du es mir,
so sing' ich dir Mären
aus meinen jungen Tagen.

GUNTHER

Die hör' ich gern.

(All recline around Siegfried, who alone sits upright while the others stretch out comfortably.)

HAGEN

So singe, Held!

SIEGFRIED

Mime hieß ein mürrischer Zwerg:
in des Neides Zwang zog er mich auf,
daß einst das Kind, wann kühn es
 erwuchs,
einen Wurm ihm fällt' im Wald,
der lang schon hütet einen Hort.
Er lehrte mich schmieden und Erze
 schmelzen;
doch was der Künstler selber nicht
 konnt',
des Lehrlings Mute muß' es gelingen:
eines zerschlagenen Stahles Stücke
neu zu schmieden zum Schwert.
Des Vaters Wehr fügt' ich mir neu:
nagelfest schuf ich mir Notung.

Tüchtig zum Kampf dünkt' er dem Zwerg;
der führte mich nun zum Wald:
dort fällt' ich Fafner, den Wurm.
Jetzt aber merkt wohl auf die Mär:
Wunder muß ich euch melden.
Von des Wurmes Blut
mir brannten die Finger;
sie führt ich kühlend zum Mund:

HAGEN

(softly, to Siegfried)

If he only understood her
as well as you do bird-song!

SIEGFRIED

Since I've heard women sing,
I've quite forgotten about birds.

HAGEN

Yet you did once understand them?

SIEGFRIED

(turning in lively fashion to Gunther)

Hey, Gunther, gloomy man!
If you'll thank me,
I'll sing you some tales
of my youthful days.

GUNTHER

I'll gladly listen.

HAGEN

So sing, hero!

SIEGFRIED

There was a surly dwarf named Mime:
compelled by envy, he brought me up,
so that once the child had grown up
 to be brave,
he'd kill him a dragon in the forest
that for a long while had guarded a treasure.
He taught me to forge, and the smelting
 of ores:
but what the craftsman himself could not
 teach,
the pupil's zeal had itself to achieve:
from the pieces of a shattered weapon
he had newly to fashion the steel.
My father's sword I reforged for myself:
"Notung"—strong as nails—I provided
 myself.
Fit for battle it seemed to the dwarf,
who led me now to the forest;
there I killed Fafner, the dragon.
But now give good heed to my tale:
for of wonders must I tell you.
From the dragon's blood
my fingers were burning;
in my mouth I placed them, to cool them.

kaum netzt' ein wenig
die Zunge das Naß,
was da die Vöglein sangen,
das konnt' ich flugs verstehn.
Auf den Ästen saß es und sang:
»Hei! Siegfried gehört nun
der Nibelungen Hort!
Oh! fänd' in der Höhle
den Hort er jetzt!
Wollt' er den Tarnhelm gewinnen,
der taugt' ihm zu wonniger Tat!
Doch möcht' er den Ring sich erraten,
der macht' ihn zum Walter der Welt!«

HAGEN

Ring und Tarnhelm trugst du nun fort?

MANNEN

Das Vöglein hörtest du wieder?

SIEGFRIED

Ring und Tarnhelm hatt' ich gerafft:
da lauscht' ich wieder dem wonnigen
Laller;
der saß im Wipfel und sang:
»Hei, Siegfried gehört nun der Helm und
der Ring.
Oh, traute er Mime, dem Treulosen, nicht!

Ihm sollt' er den Hort nur erheben;

nun lauert er listig am Weg:
nach dem Leben trachtet er Siegfried.
Oh, traute Siegfried nicht Mime!«

HAGEN

Es mahnte dich gut?

MANNEN

Vergaltest du Mime?

SIEGFRIED

Mit tödlichem Tranke trat er zu mir;
bang und stotternd gestand er mir Böses:
Notung streckte den Strolch!

HAGEN

(*grell lachend*)

Was nicht er geschmiedet,
schmeckte doch Mime!

Hardly any of the liquid
had touched my tongue,
when I suddenly understood
what the birds were singing.
One sat in the branches and sang:
"Hey! To Siegfried belongs now
the Nibelung treasure!
Oh! now he can find it—
the treasure in the cave!
Should he acquire the Tarnhelm
'twould serve for a glorious deed!
And if he acquired the ring,
'twould let him rule the world!"

HAGEN

The ring and Tarnhelm—you carried them
off?

VASSALS

Did you hear the bird speak again?

SIEGFRIED

The ring and Tarnhelm I gathered right up,
then listened once more to the wondrous
warbler:
it sat in the treetop and sang:
"Hey! To Siegfried belong now the helmet
and ring.
Oh, he'd best not trust Mime, that faithless
one!
Just for himself has he sought out the
treasure;
he's lurking now, craftily, in wait:
it's Siegfried's life he's now after.
Oh, Siegfried had best not trust Mime!"

HAGEN

Was this proper warning?

VASSALS

Did you pay back Mime?

SIEGFRIED

With a deadly drink he stepped up to me;
in fear, stuttering, he revealed his baseness.
Notung struck the knave down!

HAGEN

(*laughing harshly*)

What he could not forge—
Mime still could taste!

Please turn the page quietly.

MANNEN

Was wies das Vöglein dich wieder?

(Hagen has a drinking-horn refilled and drips the juice of an herb into it.)

HAGEN

Trink erst, Held, aus meinem Horn:
ich würzte dir holden Trank,
die Erinnerung hell dir zu wecken,
(er reicht Siegfried das Horn)
daß Fernes nicht dir entfalle!

(Siegfried looks thoughtfully into the horn and drinks from it, slowly.)

SIEGFRIED

In Leid zu dem Wipfel lauscht' ich hinauf;
da saß es noch und sang:
»Hei, Siegfried erschlug nun
den schlimmen Zwerg!
Jetzt wußt' ich ihm noch das herrlichste
Weib.
Auf hohem Felsen sie schläft,
Feuer umbrennt ihren Saal;
durchschritt' er die Brunst,
weckt' er die Braut,
Brünnhilde wäre dann sein!«

HAGEN

Und folgest du des Vögleins Rate?

SIEGFRIED

Rasch ohne Zögern zog ich nun aus,

(Gunther listens with increasing astonishment.)

bis den feurigen Fels ich traf:
die Lohe durchschritt ich
und fand zum Lohn
(in immer größere Verzückung geratend)
schlafend ein wonniges Weib
in lichtger Waffen Gewand.
Den Helm löst' ich der herrlichen Maid;
mein Kuß erweckte sie kühn:
oh, wie mich brünstig da umschlang
der schönen Brünnhilde Arm!

GUNTHER

(in höchstem Schrecken aufspringend)

Was hör' ich!

(Two ravens fly up from a bush, circle above Siegfried, and fly off toward the Rhine.)

HAGEN

Errätst du auch dieser Raben Geraun'?

(Siegfried jumps to his feet and looks after the ravens, turning his back to Hagen.)

VASSALS

What else did the bird then tell you?

HAGEN

Drink first, hero, from my horn:
I've seasoned a fine drink
to waken your memories more clearly
(presenting Siegfried the horn)
lest those that are distant fail you!

SIEGFRIED

In sorrow I listened to the treetop above;
the bird sat there still, and sang:
"Hey! Siegfried's now killed the wicked
dwarf!
I must tell him still of a glorious woman.

She's asleep, up high, on a crag;
fire encircles the place.
He who can pass through the fire
to awaken the bride—
Brünnhilde then would be his!"

HAGEN

And did you follow the bird's advice?

SIEGFRIED

Quickly, without delay, I now pressed on;

Up to the fiery crag I climbed.
I cut through the blaze
and found my reward:
(with ever-increasing ecstasy)
sleeping, a wondrous woman
clad in bright armor.
I loosened the glorious maiden's helmet;
my kiss awakened her boldly;
oh, how ardently then embraced me—
fair Brünnhilde's arms!

GUNTHER

(jumping up in absolute horror)

What's this I hear?

HAGEN

Can you also understand these ravens'
meaning?

HAGEN

Rache rieten sie mir!

(He stabs Siegfried in the back; Gunther grabs his arm, but too late. Siegfried raises high his shield with both hands, to strike Hagen with it; but his strength fails him, the shield falls behind him, and he falls back upon it himself.)

MANNEN

(welche vergebens Hagen zurückzuhalten versuchten)

Hagen, was tust du?
Was tatest du?

GUNTHER

Hagen, was tatest du?

HAGEN

(auf den am Boden Gestreckten deutend)

Meineid rächt' ich!

(He turns calmly and walks off alone, over the hill, where he can be seen slowly heading away into the twilight, which had already begun to fall with the appearance of the ravens. Gunther, stricken with grief, bends down next to Siegfried. The Vassals stand round the dying man sympathetically.)

SIEGFRIED

(von zwei Mannen sitzend erhalten, schlägt die Augen glanzvoll auf)

Brünnhilde, heilige Braut!
Wach auf! Öffne dein Auge!
Wer verschloß dich wieder in Schlaf?
Wer band dich in Schlummer so bang?
Der Wecker kam; er küßt dich wach,
und aber der Braut bricht er die Bande:
da lacht ihm Brünnhildes Lust!
Ach! Dieses Auge, ewig nun offen!
Ach, dieses Atems wonniges Wehen!
Süßes Vergehen, seliges Grauen:
Brünnhild' bietet mir—Gruß!

(He falls back and dies. The others stand in sorrow, without moving. Night has fallen. At Gunther's silent command the Vassals lift up Siegfried's body and bear it off, slowly, in a solemn procession, over the rocky height. Gunther walks alongside the body.)

ORCHESTERZWISCHENSPIEL

TRAUERMUSIK

(The moon breaks through the clouds and shines ever brighter upon the funeral procession as it reaches the mountaintop. Then mists rise up from the Rhine and gradually cover the entire stage, so that the funeral procession disappears entirely from sight. When the mists have cleared the Hall of the Gibichungs has become visible, as in the first act.)

HAGEN

"Vengeance"—so say they to me!

VASSALS

(vainly trying to restrain Hagen)

Hagen, what are you doing?
What have you done?

GUNTHER

Hagen, what have you done?

HAGEN

(pointing to the body stretched on the ground).

I've avenged perjury!

SIEGFRIED

(sitting up with the help of two Vassals, looking up, his eyes radiant)

Brünnhilde—blessed bride!
Awaken! Open your eyes!
Who has locked you once more in sleep?
Who's bound you in such fearful slumber?
Your waker came—he kissed you awake—
once more breaking the bonds of his bride:
then Brünnhilde smiled at him, with joy!
Oh! those eyes—now open forever!
Oh! her breathing—blissfully stirring!
Sweet oblivion—blessed terror:
Brünnhilde—bids me—welcome!

ORCHESTRAL INTERLUDE

FUNERAL MARCH

Please turn the page quietly.

DRITTE SZENE

Die Halle der Gibichungen

Gutrune, Hagen, Gunther, Brünnhilde. It is night. Moonlight is reflected on the Rhine's surface. Gutrune steps from her room into the hall.

GUTRUNE

War das sein Horn?

(Sie lauscht.)

Nein! Noch kehrt er nicht heim.

Schlimme Träume störten mir den Schlaf!

Wild wieherte sein Roß;

Lachen Brünnhildes weckte mich auf.

Wer war das Weib,

das ich zum Ufer schreiten sah?

Ich fürchte Brünnhild'!

Ist sie daheim?

(Sie lauscht an der Tür rechts und ruft dann leise.)

Brünnhild'! Brünnhild'!

Bist du wach?

THIRD SCENE

The Hall of the Gibichungs

GUTRUNE

Was that his horn?

(She listens.)

No! he still hasn't come home.

Bad dreams disturbed my sleep!

His horse neighed wildly;

Brünnhilde's laughter woke me up.

Who was that woman

I saw walking toward the shore?

Brünnhilde scares me!

Is she at home?

(She listens at the door and then calls softly.)

Brünnhilde! Brünnhilde!

Are you awake?



Siegfried's funeral procession: a drawing inspired by the first Bayreuth "Ring"

(Sie öffnet schüchtern und blickt in das innere Gemach.)

Leer das Gemach.

So war es sie,

die ich zum Rheine schreiten sah!

(Sie erschrickt und lauscht nach der Ferne.)

War das sein Horn?

Nein! Öd alles!

Säh' ich Siegfried nur bald!

(She is about to return to her room but then hears Hagen's voice; she remains standing motionless for a long while, seized by fear.)

HAGENS STIMME

(von außen sich nähernd)

Hoiho! Hoiho!

Wacht auf! Wacht auf!

Lichte! Lichte! Helle Brände!

Jagdbeute bringen wir heim.

Hoiho! Hoiho!

(Licht und wachsender Feuerschein von außen.)

HAGEN

(betritt die Halle)

Auf Gutrun'! Begrüße Siegfried!

Der starke Held, er kehret heim!

GUTRUNE

(in großer Angst)

Was geschah? Hagen!

Nicht hört' ich sein Horn!

(Men and women with lights and torches, Gunther among them, lead in the procession returning with Siegfried's body.)

HAGEN

Der bleiche Held,

nicht bläst er es mehr;

nicht stürmt er zur Jagd,

zum Streite nicht mehr,

noch wirbt er um wonnige Frauen.

GUTRUNE

(mit wachsendem Entsetzen)

Was bringen die?

(The procession reaches the middle of the hall, and the vassals set the body down on an elevation.)

HAGEN

Eines wilden Ebers Beute:

Siegfried, deinen toten Mann.

(Gutrune cries out and falls upon the body. General shock and grief.)

(She opens the door timidly and looks into the inner room.)

The room is empty.

So it was she

whom I saw walking near the Rhine!

(Startled, she listens for sounds in the distance.)

Was that his horn?

No! Everything's still!

Could I only see Siegfried soon!

HAGEN'S VOICE

(from outside, growing closer)

Hoiho! Hoiho!

Wake up! Wake up!

Lights! Lights! Bright torches!

We've got booty from the hunt!

Hoiho! Hoiho!

(Light and increasing firelight from outside.)

HAGEN

(enters the hall)

Up, Gutrune! Greet Siegfried!

The strong hero—he's returning home!

GUTRUNE

(with great concern)

What's happened? Hagen!

I didn't hear his horn!

HAGEN

The pale hero

will blow it no more;

nor charge forth to hunt,

nor again into battle,

nor win himself lovely ladies.

GUTRUNE

(with growing alarm)

What do they bring?

HAGEN

The victim of a wild boar:

Siegfried—your dead husband!

Please turn the page quietly.

GUNTHER
(bemüht sich um die Ohnmächtige)
Gutrūn', holde Schwester,
hebe dein Auge, schweige mir nicht!

GUTRUNE
(wieder zu sich kommend)
Siegfried—Siegfried erschlagen!
(Sie stößt Gunther heftig zurück.)
Fort, treuloser Bruder,
du Mörder meines Mannes!
O Hilfe! Hilfe! Wehe! Wehe!
Sie haben Siegfried erschlagen!

GUNTHER
Nicht klage wider mich!
Dort klage wider Hagen;
er ist der verfluchte Eber,
der diesen Edlen zerfleischt'.

HAGEN
Bist du mir gram darum?

GUNTHER
Angst und Unheil greife dich immer!

HAGEN
(mit furchtbarem Trotze herantretend)
Ja denn! Ich hab' ihn erschlagen.
Ich, Hagen, schlug ihn zu Tod.
Meinem Speer war er gespart,
bei dem er Meineid sprach.
Heiliges Beuterecht
hab' ich mir nun errungen:
drum fordr' ich hier diesen Ring.

GUNTHER
Zurück! Was mir verfiel,
sollst nimmer du empfahn.

HAGEN
Ihr Mannen, richtet mein Recht!

GUNTHER
Rührst du an Gutrunes Erbe,
schamloser Albensohn?

HAGEN
(sein Schwert ziehend)
Des Alben Erbe fordert so sein
Sohn!

GUNTHER
(tending Gutrune, who has fainted)
Gutrune—fair sister—
open your eyes—speak to me!

GUTRUNE
(coming to herself)
Siegfried—Siegfried slaughtered!
(She forcefully pushes Gunther away.)
Away, faithless brother,
you murderer of my husband!
Oh help! Help! Alas! Alas!
They have slaughtered Siegfried!

GUNTHER
Don't accuse me!
Accuse Hagen there;
he's the damned boar
that tore this noble's flesh.

HAGEN
And do you scorn me for it?

GUNTHER
May anguish and disaster afflict you forever!

HAGEN
(advancing with fearful defiance)
All right then! It was I who killed him!
I—Hagen—dealt him his death!
He was forfeit to my spear,
on which he swore treachery.
Sacred reparation
have I now won for myself:
and so I here demand this ring.

GUNTHER
Back! What is rightly mine
shall never be yours.

HAGEN
You vassals uphold my claim!

GUNTHER
Do you claim Gutrune's inheritance,
shameless son of a gnome?

HAGEN
(drawing his sword)
Thus the son demands the gnome's
inheritance!

(He sets upon Gunther, who defends himself. Vassals try to separate them. Gunther falls to a thrust of Hagen's sword.)

HAGEN

Her den Ring!

(He grasps at Siegfried's hand, which raises itself threateningly. All remain motionless, in horror. Brünnhilde steps forward sternly and solemnly from the back.)

HAGEN

To me the ring!

BRÜNNHILDE

Schweigt eures Jammers
jauchzenden Schwall.
Das ihr alle verrietet,
zur Rache schreitet sein Weib.
Kinder hört' ich greinen nach der
Mutter,
da süße Milch sie verschüttet:
doch nicht erklang mir würdige Klage,
des hehrsten Helden wert.

BRÜNNHILDE

Silence your misery's
clamorous cry.
She whom you all betrayed—
his wife—now steps forth for vengeance.
You sound to me like children, whining
to their mother
when she's spilled sweet milk.
Yet I've heard no fitting lamentation
worthy of this exalted hero.

GUTRUNE

(vom Boden heftig sich aufrichtend)

Brünnhilde! Neiderboste!
Du brachtest uns diese Not:
die du die Männer ihm verhetztet,
weh, daß du dem Haus genaht!

GUTRUNE

(rising furiously from the ground)

Brünnhilde! Angered by envy!
You brought us this misfortune:
you who incited the men against him;
alas, that you ever came to this house!

BRÜNNHILDE

Armselige, schweig!
Sein Eheweib warst du nie,
als Buhlerin bandest du ihn.
Sein Mannesgemahl bin ich,
der ewige Eide er schwur,
eh Siegfried je dich ersah.

BRÜNNHILDE

Poor soul—be silent!
You were never his true wife—
you were bound to him but as mistress.
I am his rightful spouse,
to whom Siegfried swore eternal fidelity
before ever he saw you.

GUTRUNE

(in jähe Verzweiflung ausbrechend)

Verfluchter Hagen,
daß du das Gift mir rietest,
das ihr den Gatten entrückt!
Ach, Jammer!
Wie jäh nun weiß ich's,
Brünnhild' war die Traute,
die durch den Trank er vergaß!

GUTRUNE

(in sudden despair)

Accursed Hagen,
for urging upon me the potion
that snared away her husband!
Oh, misery!
How suddenly I now realize
that Brünnhilde was the beloved
whom the potion made him forget!

(She turns shamefully from Siegfried and bends, grief-stricken, over Gunther's body, remaining this way, motionless, until the end. Hagen stands on the opposite side, sunk in gloomy thought, leaning defiantly on his spear and shield.)

Please turn the page quietly.

BRÜNNHILDE

(Alone in the center; after gazing for a while, in deep shock, and then with nearly overwhelming despair, at Siegfried's face, she turns in solemn exaltation to the assembled vassals and women.)

Starke Scheite
schichtet mir dort
am Rande des Rheins zu Hauf:
hoch und hell
lodre die Glut,
die den edlen Leib
des hehrsten Helden verzehrt!
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu teilen
verlangt mein eigener Leib.
Vollbring' Brünnhildes Wunsch!

(During the following, the young men erect a massive funeral pyre in front of the hall, at the bank of the Rhine; the women deck it with herbs and flowers. Brünnhilde becomes absorbed again in contemplation of Siegfried's body.)

Wie Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verriet!
Die Gattin trügend—
treu dem Freunde—
von der eignen Trauten,
einzig ihm teuer
schied er sich durch sein Schwert.
Echter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
lautrer als er
liebte kein andrer:
und doch alle Eide,
alle Verträge,
die treueste Liebe—
trog keiner wie er!
Wisst ihr, wie das ward?

O ihr, der Eide
ewige Hüter!
lenkt euren Blick
auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör
du hehrster Gott!
Durch seine tapferste Tat,
dir so tauglich erwünscht,
weihtest du den,
der sie gewirkt,
dem Fluche, dem du verfielst;

BRÜNNHILDE

Pile up strong logs for me there,
at the edge of the Rhine,
for a funeral pyre;
high and bright
let blaze the flame
that will consume the noble body
of the most exalted hero!
Lead his horse to me,
to follow the valiant one with me:
for to share the hero's
highest honor
is what my own body craves.
Fulfill Brünnhilde's wish!

His own light shines purely
upon me, like the sun:
he was the most pure of all—
who betrayed me!
Betraying his bride—
faithful to his friend—
from his own beloved,
devoted to him alone,
he separated himself with his sword.
None more honorable than he
ever swore an oath;
no man was ever truer than he
to an agreement;
no other loved
more purely than he.
And yet all oaths,
all compacts,
even the truest love—
none betrayed as he did!
Do you know why that was?

Oh you, the eternal guardian
of oaths!—
cast your gaze
on my burgeoning grief:
shudder at your eternal shame!
Hear my lament,
you highest of gods!
Through his most valiant deed,
so useful to your desires,
you sacrificed him,
who carried it out,
to the curse that had fallen on you.

mich musste
der Reinste verraten,
dass wissend würde ein Weib!
Weiss ich nun, was dir frommt?
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör ich rauschen:
mit bang' ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!

(She signals to the men to lift Siegfried's body and bear it onto the funeral pyre. At the same time, she takes the ring from Siegfried's finger, contemplating it during the following and finally placing it on her own hand.)

Mein Erbe nun
nehm' ich zu eigen.
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rat!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, das mich verbrennt,
rein'ge vom Fluch den Ring!
Ihr in der Flut
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.

(She turns now toward the back, where Siegfried's body lies outstretched upon the funeral pyre, and seizes a huge firebrand from one of the men.)

Fliegt heim, ihr Raben!
Raunt es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhildes Felsen
fährt vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so—werf' ich den Brand
in Walhalls prangende Burg.

That most pure one
then had to betray me—
so a woman could become wise.
Do I know now what would please you?
Everything! Everything!
I know everything:
everything has come clear to me!
I even hear
your ravens rustling:
I'm sending the two of them home
with tidings awaited anxiously.
Rest! Rest, you god.

My inheritance.
I now take as my own!
Accursed round!
Terrible ring!
I grasp your gold
and now yield it up.
You wise sisters
of the water's depths,
you swimming Rhine-daughters—
thanks for your honest advice.
What you desired,
I now give you:
from my ashes,
take it for your own!
Let the fire that consumes me
purify the ring of its curse,
yield it up to you
in the flood,
and purely preserve
the luminous gold,
which, stolen from you, brought disaster.

Fly home, you ravens!
Whisper to your lord
what you've heard here at the Rhine.
Make your way
via Brünnhilde's rock:
Loge still blazes there;
send him on to Valhalla!
For the twilight of the gods
draws near:
So I cast my torch
at Valhall's splendrous hold!

Please turn the page quietly.

(She flings the torch onto the pyre, which quickly, brightly, takes fire. Two ravens fly up from the river bank and disappear from sight. Two young men lead in Brünnhilde's horse, which she seizes and quickly mounts.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du auch, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe?
Fühl meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!
Heiajoho! Grane!
Grüss deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

Grane, my horse,
I greet you now!
Do you know, too, my friend,
where I'm leading you?
In the fire, radiant,
there lies your lord—
Siegfried, my blessed hero.
To follow that friend—
is that why you neigh so joyously?
Does that laughing blaze
draw you to him?
Let my own breast, too,
fill up with its fire;
this bright fire
that lays hold of my heart,
to enfold him tightly,
embraced by him,
in love most powerful,
to be wedded at last.
Heiajoho! Grane!
Greet your lord!
Siegfried! Siegfried! See!
Bliss-filled, your wife greets you!

(She incites the horse to spring onto the funeral pyre with one leap. The fire blazes up high, filling the entire space in front of the hall; the men and women press toward the foreground. Suddenly the fire breaks up entirely; a dark cloud of smoke remains suspended in the sky. The Rhine floods powerfully over the shore, pouring its waters over the conflagration. The three Rhinemaidens swim by on the waves. Hagen, who has watched Brünnhilde's activities with increasing anxiety, becomes even more agitated upon seeing the Rhinemaidens; he throws down his spear, shield, and helmet, and plunges into the water as if mad, in an attempt to retrieve the ring. HAGEN: Zurück vom Ring!—Back from the Ring! He is dragged down into the river by Woglinde and Wellgunde, as Flosshilde holds high the recovered ring. As the Rhine returns to its bed, a red glow breaks through the clouds, through which, visible to the men and women who remain amidst the ruins, Valhalla becomes visible, the gods and heroes sitting together as bright flames seem to consume the hall of the gods.)



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Faces of the BSO: Orchestra Members Onstage and Off



Currently on display in the Huntington Avenue corridor of the Cohen Wing is an exhibit that presents an informal look at the men and women of the Boston Symphony Orchestra over the years. Drawing from the extensive collection of photographs in the BSO Archives, as well as scores, programs, and other memorabilia, the exhibit not only examines the players as members of the BSO but also explores some of their special talents and outside activities. BSO bass trombonist Douglas Yeo, who has published several articles on the history of the BSO's brass section, conceived the idea for this exhibit and worked with the Archives staff to mount it. Pictured here with composer Roy Harris (center), on the occasion of the February 26, 1943 world premiere of his Fifth Symphony, are BSO brass players Lucien Hansotte, Georges Mager, Jacob Raichman, and John Coffey.

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BSO

Seiji Ozawa and the BSO on Record: Topping the Japanese Charts

Seiji Ozawa's recording—as both conductor and narrator—with the Boston Symphony Orchestra of Prokofiev's *Peter and the Wolf* for the Japanese label Fun House has sold more than 28,000 copies to date and was the top-selling classical product in that country in 1993. Last month the Recording Industry Association of Japan (RIAJ) awarded the recording the association's Gold Disc Prize in the classical album category for 1993. The disc also includes Saint-Saëns' *Carnival of the Animals* and Britten's *Young Person's Guide to the Orchestra*, and is slated for future release in this country with English narration by actress Melissa Joan Hart, of the Nickelodeon cable network's "Clarissa Explains It All."

A Special Offer

On Saturday, May 14, Boston Pops Laureate Conductor John Williams will be the featured guest in a special Symphony Hall taping for "Kids' Classical Hour," a radio program on WCRB 102.5 FM. You and your family can be part of the audience as Mr. Williams talks about writing film music, plays the piano, and answers your questions. A contribution of at least \$100 to the Boston Symphony Orchestra will admit two people to this special taping, with additional admissions available for \$50 each. Proceeds will benefit BSO Youth Activities. For further information please call (617) 638-9390.

Thirteenth Annual "Presidents at Pops" Slated for June 1

The BSO salutes business at the thirteenth annual "Presidents at Pops" on Wednesday, June 1, 1994. Chairman Nader F. Darehshori, Chairman, President, and CEO of Houghton Mifflin Company, will serve as host to more than one hundred leading New England businesses as they gather to support the BSO. Advertising space in the commemorative program book is still available and will

reach a distinguished audience of 2,400 corporate executives and their guests. A limited number of sponsorship packages are still available for \$7,000; each package includes twenty tickets to the event, cocktails, a gourmet picnic supper, and a special Boston Pops concert. The senior executive of each sponsoring company will also receive an invitation for two to the elegant Leadership Dinner in September, a magical evening of dinner, music, and dancing. For further information about how your company can participate in "Presidents at Pops," please contact Deborah Bennett, Director of Corporate Development, at (617) 638-9298.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1992-93 season, these communities generously donated a total of \$6,800 to the orchestra: Andover; Cape Cod; North Hampton, New Hampshire; North Shore; Providence, Rhode Island; and Wellesley. If you would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Inaugural Season for Orchestrated Events

BSO subscribers are invited to discover Orchestrated Events, a new, multi-performance program conceived by the Boston Symphony Association of Volunteers. Running from January to June, the offerings include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include

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"Cabaret," a musical revue featuring soprano Pamela Wolfe and BSO bassist and composer Lawrence Wolfe. Scheduled for Sunday, May 1, at 5:30 p.m. at the Gamble Mansion in the Back Bay, the event promises two surprises: performances of some original compositions by Larry Wolfe, and appearances by other BSO musical friends. Enjoy the natural beauty of "Springtime at the Pakeen Farm" in Canton on Sunday, May 22, beginning at 1:00 p.m. The musical highlight of the afternoon will be a solo recital by BSO flutist Fenwick Smith at the historic "big house" of the farm. On Sunday, June 19, you can travel down east to York Harbor, Maine, for a traditional New England clambake. BSO principal trumpet Charles Schlueter and friends will be the musical guests at this seaside event. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room

For the twentieth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 9 is a group show from the Virginia Lynch Gallery in Tiverton, Rhode Island featuring works by Elaine Anthony, Howard Ben Tré, Harry Callahan, Christiane Corbat, Eric Dennard, Richard Diebenkorn, Lyn Hayden, Wolf Kahn,

Gayle Mandle, Joseph Norman, Dean Richardson, Wendy Seller, Gretchen Dow Simpson, and Robert Wilson. This will be followed by an exhibit entitled "Spring Symphony" (May 9-June 13), featuring works in watercolors, oils, and acrylics by painters from Mary Marland Rauscher's gallery in Maine. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at (617) 638-9390, for further information.

BSO Members in Concert

Music Director Ronald Knudsen leads the Newton Symphony Orchestra in Shostakovich's Cello Concerto No. 2 with soloist Suren Bagratuni, and Tchaikovsky's Symphony No. 6, *Pathétique*, on Sunday, May 1, at 8 p.m. at Aquinas College, 15 Walnut Park, in Newton Corner. Tickets are \$16 and \$13. For more information, call (617) 965-2555.

BSO members Laura Park, violin, Joel Moerschel, cello, Tim Morrison, trumpet, and Norman Bolter, trombone, appear with The Boston Players on Sunday, May 1, at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Avenue. The program includes Roberto Sierra's *Trio Tropical*, the Piano Sonata of Henri Dutilleux, and Stravinsky's *L'Histoire du soldat* directed by Sarah Caldwell and conducted by Jonathan Shames. For more information call (617) 353-8724.

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LOOKING AHEAD . . .

Announcing the Boston Symphony Orchestra's 1994-95 Subscription Season

The Boston Symphony Orchestra's 1994-95 subscription season promises a fascinating mix of familiar and unfamiliar music led by Music Director Seiji Ozawa. Highlighting the year will be one of the most intriguing musical surveys the BSO has ever offered its subscribers, as Mr. Ozawa and a number of guest conductors lead a season-long selection of music chosen to commemorate the fiftieth anniversary of the end of World War II, a cataclysmic event that profoundly changed the course of world history. Mr. Ozawa's programs will also include music of Beethoven, Brahms, Ravel, Strauss, and Tchaikovsky; the world premiere of a new work commissioned by the Boston Symphony Orchestra from French composer Henri Dutilleux; the Boston premiere with soloist Leon Fleisher of Lukas Foss's Piano Concerto for the left hand, commissioned by the BSO and scheduled to receive its world premiere at Tanglewood this summer; and a recent work by Toru Takemitsu. In addition, Mr. Ozawa will continue the survey begun last fall of significant works by Hector Berlioz.

To initiate the subscription season offerings of music commemorating the end of World War II, Mr. Ozawa will open his first program of 1994-95 with Penderecki's *Threnody for the Victims of Hiroshima*. As it proceeds, the survey will include not just works written during the war, some of them specifically influenced by wartime circumstances (Copland's *Fanfare for the Common Man*, Prokofiev's Symphony No. 5, Shostakovich's *Leningrad* Symphony, Roger Sessions' Symphony No. 2, Vaughan Williams' Symphony No. 5), but also pre-war compositions by composers forced to flee Europe, or whose works were banned by the Nazis (Kurt Weill's *The Seven Deadly Sins*, Weill's suite from *The Threepenny Opera*, Paul Hindemith's *Cupid and Psyche*, Erich Korngold's Symphony in F-sharp); works by composers who themselves died in the concentration camps (Pavel Haas's Study for Strings, Max Schulhoff's Concerto for Solo String Quartet with Chamber Orchestra, Hans Krása's Chamber Symphony); and works of reflection, consolation, and hope written since the war ended (Penderecki's *Threnody for the Victims of Hiroshima*, Schoenberg's *A Survivor from Warsaw*, Benjamin Britten's *War Requiem*). One of these works was composed as recently as last year—John Williams' *Remembrances*, from his film score to *Schindler's List*, to be performed with soloist Itzhak Perlman on Opening Night—reminding us that the lessons of World War II remain as immediate and relevant today as they were a half-century ago.

Continuing the Berlioz survey begun last year to mark his twentieth anniversary as the BSO's music director, Seiji Ozawa will lead the orchestra next fall in Berlioz's dramatic symphony *Roméo et Juliette*, with mezzo-soprano Susan Graham in her BSO debut, tenor Vinson Cole, bass-baritone Gilles Cachemaille, and the Tanglewood Festival Chorus, John Oliver, conductor; in the song cycle *Les Nuits d'été* as originally orchestrated by the composer for three soloists, with Ms. Graham, Mr. Cole, and Mr. Cachemaille; orchestral selections from Berlioz's operatic masterpiece, *Les Troyens*; the *Waverley* Overture; Berlioz's little-known *Rêverie et Caprice* for violin and orchestra, with Malcolm Lowe, who next season celebrates his tenth anniversary as the BSO's concertmaster; and, in its Boston premiere, one of the most exciting musical discoveries of recent years: the twenty-year-old Berlioz's *Messe solennelle*—his earliest preserved large-scale work—which was destroyed by its dissatisfied composer following its initial performances, but which recently came to light in the form of the autograph manuscript, which was given by Berlioz to a friend. Later in the season, with soprano Sylvia McNair, Mr. Ozawa will lead *Les Nuits d'été* as it is more typically encountered, with a single soloist.

Sharing the Symphony Hall podium with Seiji Ozawa next season will be guest conductors James Conlon, Andrew Davis, Marek Janowski, James Levine, Roger Nor-

rington, Christof Perick, Heinz Wallberg, and BSO Assistant Conductor David Wroe. Valery Gergiev and Mariss Jansons will make their subscription series debuts, having previously conducted the orchestra at Tanglewood, as will John Mauceri, music director of Scottish Opera and a frequent guest with the Boston Pops. In addition, Mariss Jansons will lead music of Strauss, Shostakovich, and Ravel with the Oslo Philharmonic when that orchestra makes a guest subscription appearance in December, while the BSO is on tour in Hong Kong.

In addition to playing Berlioz's *Rêverie et Caprice*, BSO concertmaster Malcolm Lowe will be soloist in Brahms's Violin Concerto under Seiji Ozawa, as part of a program that will also feature the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—in Schulhoff's Concerto for Solo String Quartet. Guest soloists scheduled to appear with the orchestra for the first time include pianist Gerhard Oppitz, performing Brahms's Piano Concerto No. 2 as part of an all-Brahms program under the direction of Marek Janowski; pianist Dubravka Tomsic as soloist in Beethoven's *Emperor* Concerto under Seiji Ozawa; mezzo-soprano Anne Sophie von Otter and tenor Ben Heppner in Mahler's *Das Lied von der Erde* under James Levine; violinist Kyoko Takezawa in Prokofiev's Violin Concerto No. 1 under Andrew Davis; and vocalists Ute Lemper, Frank Kelley, Kelly Anderson, and Brian Jauhiainen in Weill's *The Seven Deadly Sins* under John Mauceri. Returning soloists include pianists Imogen Cooper in her subscription series debut (with Mozart's Piano Concerto No. 15 in B-flat, K.450), Horacio Gutiérrez (Chopin's Piano Concerto No. 1), Radu Lupu (Beethoven's Piano Concerto No. 1), Ursula Oppens (Mozart's Piano Concerto No. 14 in E-flat, K.449), Maria Tipo (Schumann's Piano Concerto), and André Watts (Beethoven's Piano Concerto No. 3); violinist Frank Peter Zimmermann (Mozart's Violin Concerto No. 3 in G, K.216); cellist Ralph Kirshbaum (Haydn's Cello Concerto No. 2 in D); vocalists Richard Clement (Weill's *The Seven Deadly Sins*), Anthony Rolfe Johnson (Britten's *War Requiem*), and Benjamin Luxon (also in the *War Requiem*); and the actor Malcolm Sinclair (Schoenberg's *A Survivor from Warsaw*).

Renewal brochures for the Boston Symphony Orchestra's 1994-95 season have been mailed. If you do not currently subscribe to BSO concerts but would like to become a subscriber, please call (617) 266-7575.

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SEIJI OZAWA



This season Seiji Ozawa celebrates his twentieth anniversary as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his twenty years as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. His seventh European tour with the orchestra took place in De-

cember 1993. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He won an Emmy award for the Boston Symphony Orchestra's PBS television series "Evening at Symphony."



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*Associate Concertmaster
Helen Horner McIntyre chair*
Victor Romanul
*Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair*
Laura Park
*Assistant Concertmaster
Edward and Bertha C. Rose chair*
Bo Youp Hwang
*John and Dorothy Wilson chair,
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Lucia Lin
Forrest Foster Collier chair
Leo Panasevich
Carolyn and George Rowland chair
Gottfried Wilfinger
*Dorothy Q. and David B. Arnold, Jr.,
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Ruth and Carl Shapiro chair
Ikuko Mizuno
Amnon Levy
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Family chair*
*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

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Marylou Speaker Churchill
*Principal
Fahnestock chair*
Vyacheslav Uritsky
*Assistant Principal
Charlotte and Irving W. Rabb chair*
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Leonard Moss
‡Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
Ronan Lefkowitz
*Bonnie Bewick
*James Cooke

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Charles S. Dana chair*
*Assistant Principal
Anne Stoneman chair,
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Lois and Harlan Anderson chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
*Principal
Philip R. Allen chair*
‡Martha Babcock
*Assistant Principal
Vernon and Marion Alden chair*
Sato Knudsen
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley
*Richard C. and Ellen E. Paine chair,
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Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
*Ronald Feldman
Charles and JoAnne Dickinson chair
*Jerome Patterson
*Jonathan Miller
*Owen Young
*John F. Cogan, Jr., and
Mary Cornille chair*

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*Principal
Harold D. Hodgkinson chair*
Lawrence Wolfe
*Assistant Principal
Maria Nistazos Stata chair,
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Joseph Hearne
*Leith Family chair,
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John Salkowski
*Joseph and Jan Brett Hearne
chair*
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

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Walter Piston chair

Assistant Principal
Marian Gray Lewis chair,
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Fenwick Smith
Acting Assistant Principal
Myra and Robert Kraft chair

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair

Oboes

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Principal
Mildred B. Remis chair
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Beranek chair,
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Ann S.M. Banks chair
Thomas Martin
Acting Principal
William R. Hudgins
Acting Assistant Principal

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
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Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Thomas Gauger
Peter and Anne Brooke chair
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors

Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
David Wroe
Anna E. Finnerty chair

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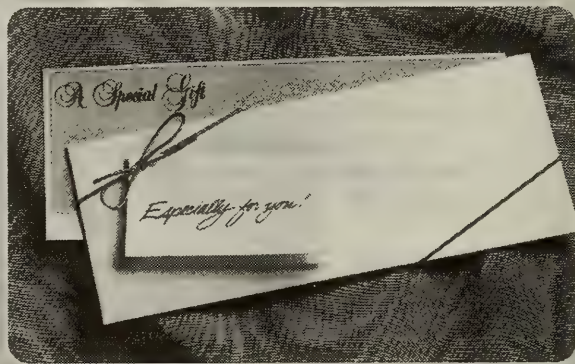
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Beethoven's Progeny: Berlioz, Wagner, Brahms

by Peter Bloom

The concert cycle at Symphony Hall opened this year with Berlioz. It closes with Wagner—and approaches completion with Brahms. Such a configuration suggests some late-season thoughts on these disparate nineteenth-century giants whom some have seen, respectively, as madman, monster, and masterful moderate. They were, of course, of different eras, despite the like final digits of their birth years (HB: 1803, RW: 1813, JB: 1833), so readers may find our comparison unlikely. But of all those musicians who labored in the several generations we may aptly call “post-Beethovenian,” it is perhaps these three who emerge most distinctively from the long shadow cast by the always daring composer of the Ninth Symphony.

With its solo and choral episodes and its themes of love and human strife, for example, Berlioz's mixed genre symphony *Roméo et Juliette*—beyond its many startling structural and sonic innovations—was clearly inspired by the Ninth. Wagner's “answer” to Beethoven and the Choral Symphony was, of course, the Music Drama, the *Gesamtkunstwerk*, *Der Ring des Nibelungen*, and *Tristan und Isolde*—the last-mentioned a kind of “answer” to Berlioz's symphonic *Roméo* as well. Brahms's astonishing First Symphony, where the last movement has a lovely, rounded tune whose similarity to the *Ode to Joy* the composer sarcastically suggested any fool could hear, was early on absurdly belittled as “Beethoven's Tenth”—an appellation Brahms wisely accepted as a compliment, for his subtler debts to Beethoven were undeniable.

Further connections: The central section of Berlioz's symphonic “love story,” the “Romeo Alone” movement, opens with a unison upward leap followed by a slow and expressive chromatic descent that portrays the yearnings of Shakespeare's youthful hero. The opening of the operatic world's most celebrated love story can be described in nearly identical terms, though Wagner's *Tristan* continues with a haunting chromatic progression whose outer voices, moving in contrary motion, seem even more suggestive than Berlioz's gesture of longing and desire. And a transformation of the famous “Tristan” progression, which the composer surely knew, may be found at the outset of the Allegro of Brahms's First Symphony—a work that some have called a “love letter” to his faithful friend Clara Schumann. The ending of the second movement of that “love letter” is furthermore much like the ending of Isolde's moving *Liebestod* at the close of Wagner's opera.

So if our musicians could not easily converse—Berlioz knew no German, and Wagner's broad Saxon would have contrasted amusingly with Brahms's High German—they were able to transmit views of love and adventure in musical languages molded from not totally dissimilar materials.

By reputation Berlioz, Wagner, and Brahms were obviously known to one another. But what do we know of their contacts in person? It turns out that Wagner's encounters with Berlioz, ten years his senior, were surprisingly many and varied, as the German composer attempted to make his way in what he took to be the focal point of the musical world, Paris, at various stages of his career. From 1839 to 1842 he scratched out a living there doing hackwork for the publisher Schlesinger while attempting, futilely, to get *Rienzi* and *The Flying Dutchman* accepted at the Paris Opéra. Later, after a number of visits, he came to Paris in 1860-61 for rehearsals and performances of *Tannhäuser*, only to have the work hissed off the stage by the ruffians of the aristocratic and persnickety Jockey Club in one of the most famous scandals of all operatic history.

It was while producing *Roméo et Juliette*, in 1839, that Berlioz met Wagner, probably at Schlesinger's music shop—then a regular hangout for musicians young and old—where he worked as critic and editor. Berlioz was impressed by what he heard of Wagner's in Dresden, in 1843, and came to know the German composer well in Lon-

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don, in 1855, when both had seasonal conducting appointments in the British capital. (On one evening they drank champagne punch together until three in the morning, discussing effusively both art and music, and Liszt and love.) They later saw each other on fairly regular occasion, exchanging scores and writing of each other's work with what can be described as a mixture of alarm and admiration.

Both men's contacts with Brahms were far more limited. Through the intermediacy of the celebrated violinist, Joseph Joachim, Berlioz met the twenty-year-old pianist-composer in Leipzig in December 1853, and heard him perform his new piano sonatas in C major and F minor—the very works that one month earlier had led Robert Schumann to come out of journalistic retirement and write the famous, laudatory article that was to launch Brahms's career. Berlioz thanked Joachim for having introduced him to “this timid but headstrong young fellow hell bent on writing modern music,” and added, with characteristic *weltschmerz*, “He is going to suffer a great deal . . .” Of the various works by Berlioz known to Brahms, it was *L'Enfance du Christ*, he told Clara Schumann, that impressed him the most. Berlioz died in the year that Brahms determined to make Vienna his permanent home, 1869, and thus never came to know the composer at the summit of his career.

Wagner outlived Berlioz by fourteen years and became familiar with much of what Brahms accomplished in his maturity. It was on February 6, 1864, that Wagner first met the younger musician, who at Wagner's request played some Bach as well as his own Variations on a Theme of Handel. The sole account of this meeting, by one Gustav Schönaich, suggests that Wagner was genuinely impressed by Brahms's music. In *Mein Leben*, however, the autobiography he dictated to Cosima von Bülow, Wagner mentioned Brahms only once as a modest and good-natured but rather dull fellow. Some years later, surely jealous of his rival's increasing success, Wagner wrote to a friend of what he called the “tragedy of Brahms, who—in spite of his wealth of ideas—always remains tedious.”

It is perhaps not surprising that Brahms and Wagner never warmed to each other, since Brahms's one and only public pronouncement (unlike Berlioz and Wagner,



Hector Berlioz



Johannes Brahms



Richard Wagner

Brahms did not become a journalist, theorist, autobiographer, or “personality”) was an ill-considered manifesto deploring the theories of the so-called New German School represented essentially by Liszt, but also by Wagner, of course, and, for some observers, by Berlioz as well. There is not space here to explain the motivation for this manifesto, which was published in May 1860, but suffice it to say that Brahms and his three co-signers, among them Joachim, felt that the press and concomitantly the public were paying too little attention to the champions of the grand tradition and too much to the advocates of “The Music of the Future”—the then much bandied-about phrase that referred loosely and variously to the programmatic concert music of Berlioz and Liszt and to the dramatic-operatic conceptions of Wagner. Indeed, the phrase was so much used at the time that Wagner employed it ironically, in quotation marks, as the title of the treatise he published in that year—“*Zukunftsmusik*”—to resume his earlier thinking and to explain his current notions of the proper relationship between text and tone.

As from 1860, then, Brahms and Wagner may be seen as having headed opposite camps—labelled classicist or conservative in the first instance and modernist or progressive in the second—in a kind of “war” of the romantics. To a large degree the distinction is valid, for Brahms wrote learnedly in the traditional genres of sonata, song, and symphony, while Wagner wrote lustily in the form of colossal music dramas. But as Christoph Wolff has lately reminded us, Wagner’s erudition took no back seat to Brahms’s; Wagner, too, used retrospective elements in his music, though perhaps more intuitively than Brahms; and Brahms, “although he never claimed to write music of the future [. . .] nevertheless did so, [but] in his own way.” Arnold Schoenberg certainly thought so, for example, when he wrote the essay “Brahms the Progressive” on the hundredth anniversary of the composer’s birth; so, too, did Charles Rosen, when he wrote “Brahms the Subversive” on the hundred-fiftieth.

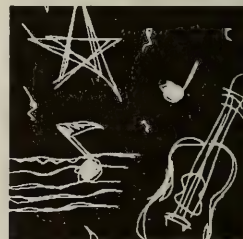
The year 1860 was crucial to relations between Berlioz and Wagner as well. At the beginning of the year Wagner gave three concerts at the Italian Theater in Paris with excerpts from his works through *Lohengrin* along with the recently completed Prelude to *Tristan*. Berlioz wrote an enthusiastic review of these concerts but took exception to the *Tristan* Prelude, by which he said he was baffled, and to the so-called “music of the future,” of which he assumed the Prelude was a specimen. In an open letter to Berlioz and in an explanatory brochure entitled *Lettre sur la musique*, published in Paris as a preface to the French translations of four of his librettos, Wagner attempted to explain his latest undertakings to Berlioz and others who, he felt, had attributed to him notions that were not his. In fact the *Lettre sur la musique* was nothing other than

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the French version—published first, however—of “*Zukunftsmusik*” (*The Music of the Future*). The title in French allowed Wagner to avoid the much mocked expression “*musique de l’avenir*” while explicating his art—namely, the psychologically enraptured, thematically seamless, and chromatically sumptuous one of *Tristan und Isolde*.

More than his theories and even his music, it was Wagner’s engagement by the Paris Opéra that especially troubled Berlioz, along with the fantastical expenses that were engendered there in 1861 during the rehearsals and production of the revised *Tannhäuser*. (By coincidence, Brahms soon gained possession of the autographs of some of the ballet music Wagner added for the Paris production; in 1875, however, he was constrained to relinquish them to the composer, who wanted them for his son as a keepsake.) After *Tannhäuser* was assaulted and withdrawn, Berlioz noted rather uncharitably that he had been “cruelly avenged”: *Les Troyens* was then in his portfolio, we must understand, but was unfairly considered too large and too long for performance. In later years Berlioz saw less of Wagner in person, but was kept abreast of his rising star by Franz Liszt and his mistress, the Princess Carolyne von Sayn-Wittgenstein.

Mention of that esteemed lady suggests contacts of another sort, namely by mutual acquaintance, of which our three composers had many more than can be listed here. One surprising such intermediary was Mathilde Wesendonck, immortalized in the musical literature by the role she played in Wagner’s life during the gestation, in the late 1850s, of what may be his greatest work. Less than ten years later she appears to have been ardently admiring of Brahms, freely offering him the use of the cottage on her property where she had earlier conducted an inspirational romance with the composer of *Tristan und Isolde*.

Other women of Wagner’s acquaintance were known to Berlioz, too, though not with the same intimacy, including the daughters of two of Berlioz’s closest friends: Franz Liszt (Cosima) and Théophile Gautier (Judith). Among men in the artistic community none may have been more devoted to Berlioz, Wagner, and Brahms than the composer, poet, and critic Peter Cornelius, who in the 1850s acted as Liszt’s secretary in Weimar. It was he who among other things rather remarkably succeeded in getting Brahms to help copy out parts for the partial performance of *Die Meistersinger* that took place in Vienna in 1863.

Pivotal to our endeavor here, however, is the role played by a man who may have been the most influential critic of the romantic century. I refer to Eduard Hanslick, whose admiration for Brahms and antipathy for Wagner are widely known as central to the “war” I mentioned earlier between, as he might have put it, the proponents of formalism and the promoters of formlessness. Though Hanslick would eventually do an about-face and include much of Berlioz’s music in the latter category as woefully needful of a programmatic guidebook to translate the notes back into words, his first encounter with Berlioz, recently unveiled by Geoffrey Payzant, was positive indeed. Hanslick’s review of the concert Berlioz gave in Prague on January 19, 1846, speaks of the music as “always original and never overdone, always bubbling and never coarse!”

These were some of the qualities, one supposes, that attracted Wagner and Brahms, too, to Berlioz. Hanslick’s opening words return us to the theme of Beethoven’s progeny: “I have just come from the first of the Berlioz concerts and I have to say at the outset that Berlioz is the sublimest manifestation in the realm of musical poetry since Beethoven.” Our two other pretenders to Beethoven’s throne would surely have enjoyed seeing such words applied to them—and they did not have long to wait. Berlioz, though many today may be unaware of it, was the first to enjoy such an accolade. The daredevil Beethoven, had he been able to do so, would surely have seen all three as chips off the old block.

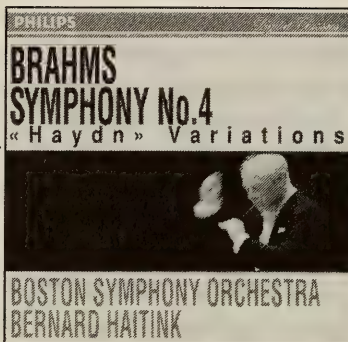
Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is professor of music at Smith College in Northampton, Massachusetts.

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Allegro moderato

Andante con moto

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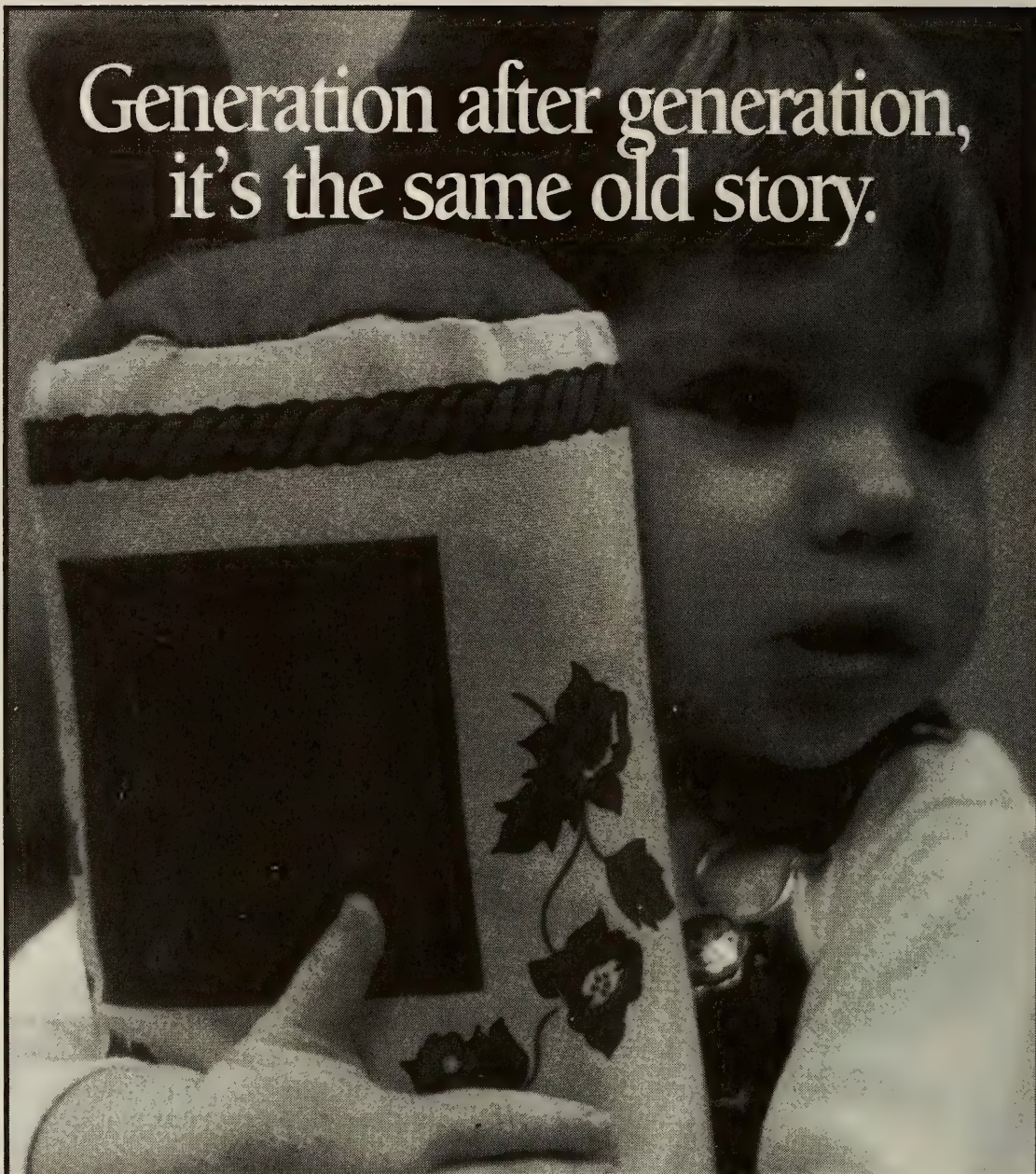
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Franz Schubert

Symphony in B minor, D.759, *Unfinished*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement. An additional page of score, containing eleven measures, recently turned up in Vienna. The first performance of the Unfinished was given under the direction of Johann von Herbeck in Vienna on December 17, 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a

Thomas Symphony Soiree at Steinway Hall, New York, on October 26, 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on February 26, 1868. Georg Henschel conducted the first Boston Symphony performances on February 10 and 11, 1882, during the orchestra's first season, and it has also been given in BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henry Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, Mstislav Rostropovich, Seiji Ozawa, Sir Colin Davis, Kurt Masur (who led the BSO's most recent Tanglewood performance in August 1985), and Marek Janowski (who led the most recent subscription performances in March and April 1991, and a Hartford performance in March 1992). More recently, Seiji Ozawa led a performance of the Andante movement on October 1, 1993, in memory of Harold Wright. The score of the Unfinished calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings. The symphony has long been identified as "No. 8," but it is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.

Schubert's most popular symphony is also the most mysterious—and it was the last of his eight symphonies to reach performance. The fact of its incompleteness, combined with the expressiveness of the two movements that *were* finished, gave rise to endless speculation: Why would a composer abandon a work after so splendid a beginning? Schubert finished the two complete movements in 1822 and sketched a third, even to the point of orchestrating the first twenty bars. But then he gave it up. And by the time he died in 1828 the manuscript was no longer in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present—and it has never lacked for performances since that day.

The riddle of the *Unfinished* Symphony may be less mysterious when we learn that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. (One of these, a symphony in E minor/major, has been completed by several different people, including Felix Weingartner and, most recently, Brian Newbould; both realizations have been published and performed.) At some point after composing six symphonies (which, delightful as they are, remain part of a different musical mentality), Schubert completely changed his view of the expressive and technical requirements of a symphony. Surely encoun-

ters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. His magnificent fluency and improvisatory skill no longer sufficed. The whole function and point of the symphony as a musical form needed rethinking. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major. How many such solutions could there be? In this light, Schubert's failure to finish even the scherzo may have been a kind of despair: unable to conceive an appropriate finale for the symphonic structure he had started, he simply dropped the work totally when he realized that its completion was beyond him.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm. Schubert had already finished the manuscript of the two existing movements on October 30, 1822; by the following autumn he was ready to admit that the symphony was not going to be finished. At the same time he evidently wanted to fulfill his promise promptly, so he sent an incomplete piece to Graz.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked C major work appropriately known as "*The*



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Great") had been performed, and admirers of Schubert scoured Vienna, looking for lost pieces and finding many. Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers.

The two movements that Schubert left are rich in his characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. The first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it; he edited it out of existence!

The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked ostinato in the basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work—an entirely new kind of symphonic mood. The opening ideas build to an emphatic climax and drop out, leaving bassoons and horns holding a single note, which suddenly melts into a chord that brings a second theme of ineffable yearning. There follow a series of dramatic outbursts and a dying away in the new key when suddenly oboes, clarinets, bassoons, and horns sing out a sustained unison *B* (over a plucked descending line in the strings) designed to lead back to the repeat of the exposition (the first time) or on to the development (the second time). It is here that Schubert startled Brahms. Just before the phrase resolves, Schubert wrote an *F-sharp* chord, the dominant in *B* minor, an utterly conventional harmony which required the second bassoon and the first horn to change their pitch to the new chord. But then Schubert decided to intensify the harmony by sustaining the long-held *B* through the dominant chord (making a dissonance against it), and he rewrote the second bassoon and first horn parts. Brahms didn't believe him; he "corrected" the parts for his edition, and it has been copied in almost every edition (and performance) since then. The present performance goes back to Schubert's final intention and the pungent dissonance just before the resolution (the same thing happens again, at the similar spot that introduces the coda, near the end of the movement). The development is based largely on the dark opening theme, converted to a sighing lament and later to a powerful dramatic outburst. After so much attention in the development, Schubert dispenses with it at the beginning of the recapitulation, starting instead with the violins' tremolo and the plucked bass notes.

The second movement brings in a bright *E* major, striking after the darkness of *B* minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the *B* minor symphony, but scarcely a richer treasure can be found anywhere.

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Richard Wagner

Götterdämmerung, Act III



*Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. Considering both words and music, it took Wagner about three decades to complete *Götterdämmerung* (The Twilight of the Gods), which is the fourth part of his tetralogy *Der Ring des Nibelungen* (The Nibelung's Ring); some details of the compositional history are given below. He completed the autograph score of *Götterdämmerung* on November 21, 1874; the first performance, on August 17, 1876, concluded the very first staging of the Ring. Preceded by a concert performance of *Götterdämmerung*'s third act at the Cincinnati Music Hall on May 16, 1878, the first American staging (somewhat cut) of Wagner's music drama*

*took place at the Metropolitan Opera House in New York on January 25, 1888. The first American staging of the complete Ring took place at the Met a year later, on March 4 (Das Rheingold), 5 (Die Walküre), 8 (Siegfried), and 11 (Götterdämmerung), 1889. The Boston Symphony Orchestra has performed a variety of excerpts—with and without vocal soloists—from *Götterdämmerung*, and from the entire Ring, since January 1888, when Wilhelm Gericke led an arrangement by Hans Richter that included "Siegfried's Passage to Brünnhilde's Rock" from Act III of *Siegfried*, "Dawn and Rhine Journey" from the Prologue to *Götterdämmerung*, and the orchestral close to *Götterdämmerung*. Other conductors to have programmed music from *Götterdämmerung* in BSO concerts have included Arthur Nikisch, Franz Kneisel, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Chalmers Clifton, Serge Koussevitzky, Richard Burgin, Charles Munch, Pierre Monteux, Erich Leinsdorf, Michael Tilson Thomas, Colin Davis (the most recent subscription performances, including the "Forest Murmurs" from *Siegfried*, and "Siegfried's Rhine Journey" and "Siegfried's Funeral March" from *Götterdämmerung*, in April 1976), Edo de Waart, Valery Gergiev, and, most recently, Jesús López-Cobos, who led "Dawn and Rhine Journey," "Siegfried's Funeral March," and the "Immolation Scene" with soprano Jessye Norman at Tanglewood on July 10, 1992. This week's performances under Bernard Haitink are the first complete BSO performances of Act III of *Götterdämmerung*, though the orchestra has played the complete third act of *Siegfried* under Serge Koussevitzky (at Tanglewood on August 11, 1938, with Paul Althouse as Siegfried, Beal Hober as Brünnhilde, Norman Cordon as the Wanderer, and Anna Kaskas as Erda); and the complete first act of *Die Walküre* under Koussevitzky (December 1933, with Else Alsen as Sieglinde, Paul Althouse as Siegfried, and Fred Patton as Hunding), Charles Munch (July 1956, with Margaret Harshaw, Albert Da Costa, and James Pease), Erich Leinsdorf (September/October 1967, with Claire Watson, Jess Thomas, and Kenneth Smith; also August 1968, with Hanne-Lore Kuhse, Jess Thomas, and David Ward), Seiji Ozawa (April 1978, with Karl-Walter Boehm, Jessye Norman, and Gwynne Howell; also August 1978, with Jon Vickers, Ms. Norman, and Mr. Howell), and under Bernard Haitink's direction to close the 1991-92 subscription season in April and May 1992 (with Jeannine Altmeyer, Gary Lakes, and Paul Plishka). In addition to the vocal soloists, the score calls for an orchestra of three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, three trombones and contrabass trombone, two tubas, two pairs of timpani, triangle, cymbals, glockenspiel, tenor drum, tam-tam, two harps, and strings.*



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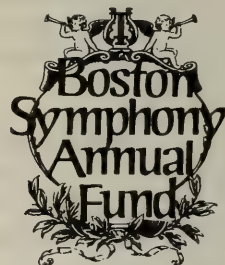
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music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried's* final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (not Wagner's own term), musical motives or themes that represent not just characters and objects, but even—sometimes through varied transformations of motives previously introduced—thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the *Ring*, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually about and, be-



Tenor Georg Unger and soprano Amalie Materna, who created the roles of Siegfried and Brünnhilde at the Bayreuth premiere of the "Ring" in 1876

cause of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice it to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring"), steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. When the ring is wrested from him by Wotan, the head god, Alberich lays a curse upon it, precipitating a sequence of events that reaches its climax in *Götterdämmerung*. The Prologue to *Götterdämmerung* begins the morning after the hero Siegfried has awakened the now-mortal Brünnhilde, Wotan's Valkyrie daughter, from a years-long sleep on a flame-encircled crag, and the two have acknowledged their love for each other (their rapturous love duet rings down the final curtain of *Siegfried*). By now the ring has come into Siegfried's hands. As mentioned above, the Prologue to *Götterdämmerung* opens with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened. Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde greet the morning with a passionate



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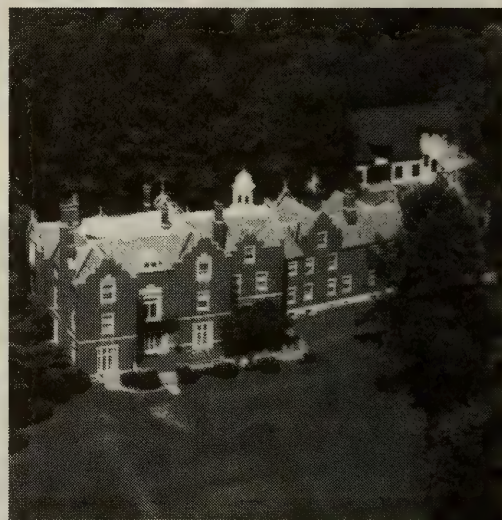
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duet, following which Siegfried departs by boat in search of further adventures, having now entrusted the ring to Brünnhilde. The music darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote that great Wagnerian Ernest Newman, "the tragedy of the *Twilight of the Gods* begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried, as noted, has left the ring with Brünnhilde as a token of his love (she has given him her horse Grane in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory, falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as bride for Gunther, wresting back the ring in the process. He sleeps beside her, but places his sword between them—his pledge that he will leave her chaste, for Gunther (as Brünnhilde will recount later, in the final scene). In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried had previously consummated marriage with her (which, during the night following her awakening in *Siegfried*, he did). This vengeance is played out in *Götterdämmerung*'s final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips, and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of "Siegfried's Funeral March," which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call, which opens *Götterdämmerung*'s third act), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, now aware of what has transpired, and reveals that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero—the Immolation Scene—Brünnhilde commands that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. She addresses herself knowingly to Wotan, whose scheme to regain the power lost years earlier to Alberich Brünnhilde now recognizes as the root cause of Siegfried's death. She sends Wotan's message-bearing ravens back to Valhalla, then ecstatically casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive—first heard toward the end of *Die Walküre* with reference to the yet unborn Siegfried, and now sounding on high in the violins—brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

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More . . .

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the “D.” numbers of his chronological catalogue of the composer’s works. One of the most interesting of Deutsch’s many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chézy and George Grove’s account of his happy discovery in Eduard Schneider’s dusty closet. The excellent Schubert article in *The New Grove* by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert’s biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. Solomon’s article, “Franz Schubert and the Peacocks of Benvenuto Cellini,” in *19th-Century Music* for Spring 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine. This discussion has become such a hot topic in musical scholarship that an entire recent issue (Summer 1993) of the journal was devoted to the topic “Schubert: Music, Sexuality, Culture,” with four major articles and four briefer commentaries by leading scholars, covering a wide range of viewpoints. John Reed’s *Schubert: The Final Years* (Faber and Faber) offered convincing circumstantial proof that the *Great C* major symphony was essentially the same work as the “lost” work of 1825, even before the new physical evidence confirmed it. The most important recent detailed findings have been reported by Michael Griffel, in his “Reappraisal of Schubert’s Composition,” in the April 1977 issue of the *Musical Quarterly*, and in Robert Winter’s evaluation of the new edition of the Deutsch thematic catalogue in *19th-Century Music* (1983). The latter journal also published an article of fundamental importance in reshaping our view of Schubert’s own musical world: Otto Biba’s “Schubert’s Position in Viennese Musical Life” (1980), in which the author demonstrates that Schubert was neither as impoverished or as unknown in Vienna as we have been wont to believe.

There are almost too many recordings of the *Unfinished* Symphony listed in the current catalogue to count, including Boston Symphony renditions under the direction of Sir Colin Davis (Philips, with orchestral excerpts from *Rosamunde*), Charles Munch (RCA Gold Seal, with Beethoven’s Fifth Symphony), and Eugen Jochum (DG Resonance, also with Beethoven’s Fifth). Other worthwhile performances include Claudio Abbado’s with the Chamber Orchestra of Europe (DG), George Szell’s with the Cleveland Orchestra (Sony Essential Classics), Arturo Toscanini’s with the NBC Symphony (RCA Gold Seal, with Schubert’s *Great C* major symphony), and Bruno Walter’s with the Columbia Symphony Orchestra (Odyssey, with Beethoven’s Fifth). The *Unfinished* is naturally part of the super-complete set by the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner with all the completed symphonies, finished versions of the E major symphony and the *Unfinished*, and several remarkable late sketches that Schubert left at his death (Philips, six CDs).

—S.L.

The vast Wagner literature is constantly growing, but the most important books continue to remain available. Ernest Newman’s indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner’s autobiography, *My Life*, is available in a translation by Mary Whittall (Cambridge University Press, also paperback). Ernest Newman’s *The Wagner Operas* offers detailed historical and musical analysis of Wagner’s operas from *The Flying Dutchman* through *Parsifal* (Knopf). Newman’s *Wagner as Man and Artist*, a single-volume “psychological

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estimate" (Newman's own phrase), is still important, even though it was written early in the century, when much crucial research material was unavailable (Limelight paperback). *The New Grove Wagner*, in the series of biographies drawn from The New Grove Dictionary of Music and Musicians, provides discussion of the life and music by John Deathridge and Carl Dahlhaus, respectively (Norton paperback). Bryan Magee's thoughtful and thought-provoking *Aspects of Wagner* has appeared in a newly revised and expanded edition (Oxford University paperback). *Wagner on Music and Drama*, edited by Albert Goldman and Evert Sprinchorn, offers a representative sampling of Wagner's own writings in the time-honored translations of William Ashton Ellis (Da Capo paperback). Other useful biographies include Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* (Harcourt, Brace, Jovanovich) and Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University Press). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and correspondence of Wagner and his contemporaries (Oxford University Press). An intriguing recent volume is the *Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, in a translation introduced and edited by John Deathridge; this includes a wide variety of essays on the history of research into Wagner's life; the composer's works and their reception; and Wagner's persona and influence as both composer and writer (Harvard University Press).

Bernard Haitink has recorded Wagner's complete *Ring* cycle for EMI; his Siegfried is Siegfried Jerusalem, his Brünnhilde Eva Marton. Important stereo contenders among complete *Ring* cycles include conductor Karl Böhm's, taped "live" at Bayreuth in 1966 and 1967, with Birgit Nilsson as Brünnhilde and Wolfgang Windgassen as Siegfried (Philips); and Georg Solti's pathbreaking studio account for London, also featuring Nilsson and Windgassen. James Levine's complete recording with Metropolitan Opera forces has been acclaimed particularly for the quality of its orchestral playing (DG). Among the important historical recordings, despite inferior sound, are two complete cycles under the direction of Wilhelm Furtwängler, both from live performances: one—an incandescent reading, despite some scrappy orchestral playing—derives from a 1953 concert cycle broadcast one act at a time over Italian radio in Rome (EMI, mid-priced); the other, featuring Kirsten Flagstad's Brünnhilde, is taken from a 1950 staging at La Scala (various labels, most inexpensively on Virtuoso). Another particularly important monaural cycle, also "live" but in somewhat better sound, is from a 1953 Bayreuth staging under conductor Clemens Krauss, with Astrid Varnay's Brünnhilde (various labels). But note that these "historic" cycles tend not to include translations along with the CDs, though they do provide either a plot summary or the text in German only. The only recording I've heard of *Götterdämmerung's* third act by itself is taken from a 1955 New York Philharmonic broadcast under the direction of Dimitri Mitropoulos, with Astrid Varnay as Brünnhilde and Ramón Vinay as Siegfried (on a single AS Disc, with the "Forest Murmurs" from *Siegfried*). If you'd like to investigate the *Ring* on video, Patrice Chéreau's 1976 centennial production from Bayreuth, conducted by Pierre Boulez, is particularly compelling and thought-provoking (Philips).

—M. M.

Bernard Haitink



Bernard Haitink is music director at London's Royal Opera House, where he conducts opera and ballet as well as concerts with the orchestra. He was music director at Glyndebourne from 1978 to 1988 and has conducted many operas for television and video with both companies. Mr. Haitink was chief conductor of the Concertgebouw from 1964 until the centenary of the Concertgebouw Hall in April 1988, and principal conductor of the London Philharmonic from 1967 to 1979, becoming that orchestra's president in 1990. He is frequently guest conductor with these orchestras, and also with the Bayerische Rundfunk in Munich, the Berlin Philharmonic, the Vienna Philharmonic, and the Dresden Staatskapelle. In the United States he has led the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, and the Metropolitan Opera. In 1991 he conducted the Berlin Philharmonic in New York as part of the Carnegie Hall Centenary Celebrations. At the Royal Opera House in 1993-94 Mr. Haitink conducted a new production of Wagner's *Die Meistersinger*, returning this past spring for Janáček's *Katya Kabanova*. To mark Glyndebourne's sixtieth anniversary, he will open the season in the festival's new theater with Mozart's *Le nozze di Figaro*, which will be recorded for television and video. Mr. Haitink's guest conducting appearances in 1993-94 have included the London Philharmonic, the Concertgebouw, the Bayerische Rundfunk, and the Rotterdam, Berlin, and Vienna Philharmonics.

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This season he completes his Brahms cycle, being recorded for Philips, with the Boston Symphony Orchestra. This summer he makes his first Tanglewood appearance with the BSO. Also this summer he conducts the BBC Symphony in the 100th Anniversary Season of the BBC Proms, the Vienna Philharmonic at the Salzburg Festival, and the London Philharmonic at the Edinburgh Festival. Mr. Haitink's many recordings for Philips, Decca, and EMI include music of Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams with the London Philharmonic, the complete symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, and works by Brahms and Bruckner with the Vienna Philharmonic. His opera recordings include Mozart's *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte*; Wagner's *Ring* cycle and *Tannhäuser*, Britten's *Peter Grimes*, Strauss's *Daphne* and *Der Rosenkavalier*, and Beethoven's *Fidelio*. Among his many honors, Mr. Haitink was created Honorary KBE in November 1977, was awarded an honorary doctorate of music by the University of Oxford in 1988, and was awarded the Erasmus Prize in Holland in 1991. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has returned regularly for subscription concerts since 1985, most recently for two programs in March 1993.

Jane Eaglen



Making her Boston Symphony debut at these concerts, the young dramatic soprano Jane Eaglen has been acclaimed for her Mathilde in Rossini's *William Tell* at the Royal Opera Covent Garden and at the Grand Theatre of Geneva; as Donna Anna in *Don Giovanni* and Amelia in *Un ballo in maschera* in Bologna, Italy; as Brünnhilde in Scottish Opera's *Ring* cycle; as Tosca in Perth, Australia; and as Norma with Seattle Opera, following her role debut in that opera in a new Scottish Opera production mounted especially for her and conducted by John Mauceri. She has previously appeared in Boston under John Mauceri's direction in concerts of the Boston Pops Esplanade Orchestra on July 3

and 4, 1992, on the Charles River Esplanade. In past seasons Ms. Eaglen was a principal artist of the English National Opera, where her roles have included Leonora in *Il trovatore*, Eva in *Die Meistersinger*, and Santuzza in *Cavalleria rusticana*. Ms. Eaglen is frequently a showcase performer in concerts featuring excerpts from the Wagner operas; for one of these she was invited to sing the *Liebestod* from *Tristan und Isolde*, conducted by the late Reginald Goodall, for the Prince and Princess of Wales. Recent orchestral engagements have included the Verdi *Requiem* with Simon Rattle and the City of Birmingham Symphony Orchestra, and Mahler's Eighth Symphony under the direction of Klaus Tennstedt, which was recorded by EMI for release on video. Jane Eaglen was born in England, attended the Royal Northern College of Music, and now continues her studies with Joseph Ward. While at college she won the most important British operatic awards for emerging artists, including the Peter Moores Foundation Scholarship, the Carl Rosa Trust Award, and the Countess of Munster Scholarship.

René Kollo



Tenor René Kollo's repertory ranges from the heroic tenor roles of Wagner to operetta and popular song, as he moves with ease from opera and concert stages to radio and television studios. He has also augmented his career by following in the footsteps of his father as a composer and lyricist. Born in 1937 into a family of Northern Germans, René Kollo was educated at the University of Arts in Hamburg. In the mid-1950s he studied timpani, guitar, and double bass, and also began performing in jazz bands. Then, at twenty, when offered a lucrative record contract, he turned singer. His first record sold 126,000 copies, providing the funds to subsidize his study of serious music. He made

his opera debut in Braunschweig in 1965, and from 1967 to 1973 was engaged at the opera in Düsseldorf, making guest appearances in Munich, Frankfurt, Milan, and Lisbon. He made his Bayreuth debut in 1969 as the Steuermann in *Der fliegende Holländer*, following that with Erik in the same opera the following year, then singing Lohengrin in 1970 and 1971 and Walther von Stolzing in *Die Meistersinger* in 1973 and 1974. He sang his first Bayreuth *Parsifal* in 1975 and

the following year sang Siegfried in Patrice Chéreau's centennial production of Wagner's *Ring*, which has recently been issued on compact disc and videocassette. Other noteworthy engagements included appearances as Stolzing at the Salzburg Easter Festival in 1974, Lohengrin at the Munich Opera Festival in 1978, and Florestan in *Fidelio* under Leonard Bernstein's direction at the Vienna State Opera in 1978. Since the 1980s he has been acclaimed as Siegfried in productions from Berlin to Munich to London to San Francisco. In recent years he has been acclaimed also as Verdi's *Otello*, Britten's Peter Grimes, and Wagner's *Tannhäuser*. At the same time he continues to remain versatile, appearing on radio and television in productions of light music. His recordings include *Parsifal* and *Tannhäuser* under the direction of Georg Solti, Beethoven's *Fidelio* and *Missa Solemnis* under Leonard Bernstein, and Wagner's *Die Meistersinger von Nürnberg* under Herbert von Karajan. Mr. Kollo's only previous Boston Symphony appearances were in December 1972, when he sang the title role in Stravinsky's *Oedipus Rex* under the direction of Leonard Bernstein.

Margaret Jane Wray



Soprano Margaret Jane Wray's recent debut appearances have taken her to the Bavarian State Opera in Munich, the Théâtre de la Monnaie in Brussels, the Opéra Bastille in Paris, and the Chicago Symphony. In addition to her Boston Symphony debut this week, her engagements for 1993-94 include her first Sieglinde, in a new Berlin production of *Die Walküre* under the direction of Daniel Barenboim, and Rossini's *Stabat Mater* with Chicago's Music of the Baroque. Plans for 1994-95 include her first Donna Elvira, in a new production of *Don Giovanni* in Frankfurt, and a return to Berlin for *Die Walküre*. Ms. Wray sang her first Countess in Mozart's *Le nozze di Figaro* at the Bastille Opera in the fall of 1992. She returned to Paris in Britten's *War Requiem* and made her Berlin State Opera debut in the Verdi *Requiem* under Daniel Barenboim. She sang her first Eva in *Die Meistersinger* in Brussels in 1993 and added the role of Elsa in *Lohengrin* to her repertoire that same year, in Montpellier. Ms. Wray began her career as a mezzo-soprano appearing with Houston Grand

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Opera and Fort Worth Opera; she was also a member of the Metropolitan Opera Young Artists Development Program. During her time with the Metropolitan Opera she was heard in a number of supporting roles and appeared with the company on its 1988 tour to Japan. Having turned soprano, she was awarded the 1990 Richard Tucker Music Foundation Award by a jury that included Birgit Nilsson. She made her European debut singing Wagner's *Wesendonck Lieder* at the Spoleto Festival and her Brussels debut in concert performances of Schubert's *Fierrabras*, returning to Brussels to sing both Margherita and Elena in Boito's *Mefistofele* opposite José van Dam. She may be heard in Robert Shaw's recording with the Atlanta Symphony of Mahler's Symphony No. 8 for Telarc.

Roger Roloff



Acclaimed baritone Roger Roloff's engagements for 1993-94 include Orest in *Elektra* for Houston Grand Opera, Wotan in *Die Walküre* for Opera Pacific, and his Boston Symphony debut this week in concert performances under Bernard Haitink of *Götterdämmerung*, Act III. Last season he sang the title role of *Der fliegende Holländer* for Minnesota Opera, was soloist in Janáček's *Glagolitic Mass* in London with the Royal Philharmonic under Libor Pešek, and was soloist in Beethoven's Ninth Symphony with the Omaha Symphony. Recent highlights of the artist's career have included his La Scala debut as Jupiter in Strauss's *Die Liebe der Danae* under Wolfgang Sawallisch; appearances

as Wotan and the Wanderer in the *Ring* for Seattle Opera, where he has also sung Wagner's Dutchman and Hans Sachs; Telramund in *Lohengrin* for Opéra de Nice; Iago in *Otello* for Kentucky Opera; performances and a recording of the *Glagolitic Mass* and Dvořák's *Te Deum* with Robert Shaw and the Atlanta Symphony; a recital and master class for Baylor University; the Commandante in Strauss's *Friedenstag* in Catania, Sicily; Pizarro in Beethoven's *Fidelio* with the Calgary Philharmonic; and the Brahms *German Requiem* in Carnegie Hall with the Collegiate Chorale. Other engagements have included appearances as Orest in *Elektra* with Christian Badea and the Columbus Symphony, Kurwenal in *Tristan und Isolde* for the Los Angeles Music Center Opera under Zubin Mehta, his Houston Grand Opera debut as Jokanaan in *Salome*, appearances as the Wanderer in *Siegfried* for Deutsche Oper Berlin under Jesús López-Cobos, and an appearance with the Metropolitan Opera Orchestra as winner of the 1984 Richard Tucker Award. As a recitalist, Mr. Roloff performs regularly throughout the United States. In the spring of 1992 he was awarded an honorary doctor of humane letters degree from Illinois Wesleyan University, in recognition of his accomplishments on the international opera stage.

Philip Kang



Korean bass Philip Kang makes his American debut with his Boston Symphony appearances this week as Hagen in Act III of *Götterdämmerung*, to be followed by concert performances as Hunding in Act I of *Die Walküre* with the Dallas Symphony. Mr. Kang made his debut at the 1989 Bayreuth Festival in the new *Ring* production of Harry Kupfer under Daniel Barenboim's direction, singing Fafner in *Das Rheingold*, Hunding in *Die Walküre*, and Hagen in *Götterdämmerung*. He has since returned to Bayreuth in these roles for four consecutive years. Following his Vienna Staatsoper debut as Hunding he returned there recently for performances as Gurnemanz in *Parsifal*. As a leading bass

in Mannheim for two seasons, Mr. Kang added numerous roles to his repertoire and attracted the attention of many of Europe's leading theaters; he has since appeared in Paris, Brussels, Lisbon, Bordeaux, Cologne, and Madrid, in roles including Sarastro in *Die Zauberflöte*, King Philip in *Don Carlo*, Pimen in *Boris Godunov*, the title role of Verdi's *Attila*, and Basilio in *Il barbiere di Siviglia*. Recent engagements have included his Royal Opera Covent Garden debut as Sarastro, Mannheim performances as Kaspar in *Der Freischütz*, Gremin in *Eugene Onegin*, and the Landgraf in *Tannhäuser*, a return to Zurich Opera as Fafner in *Das Rheingold*, and the role of Antonius in the world premiere of Hans Zender's *Stephanie Climax* in Brussels. Born in Seoul, Korea, Mr. Kang began his musical studies at Seoul National University and completed

his advanced musical studies at the Berlin Musikhochschule. After winning first prize in the Mario Del Monaco Competition in 1979 and the Toti Dal Monte Competition in 1982 in Treviso, Italy, he studied privately with Tito Gobbi. On the concert platform, his varied repertory includes the Verdi *Requiem*, Bach's *St. John* and *St. Matthew* Passions, Beethoven's *Missa solemnis* and Ninth Symphony, Mozart's *Requiem*, Berlioz's *L'Enfance du Christ*, Handel's *Messiah*, and Mendelssohn's *Die erste Walpurgisnacht*. Mr. Kang is scheduled to make his Carnegie Hall debut as Phanuel in a concert performance of Massenet's *Hérodiade* with the Opera Orchestra of New York.

Jayne West



Last season soprano Jayne West appeared notably as Anne Trulove in Stravinsky's *The Rake's Progress* at Avery Fisher Hall with Robert Craft conducting, in a performance recorded for release on MusicMasters; as Pamina in Mozart's *The Magic Flute* for the Opera Festival of New Jersey; and as Donna Elvira in *Don Giovanni* for Berkshire Opera. Her engagements for 1993-94 include Mahler's Fourth Symphony in Boston, Bach's Cantata No. 209 with the Orchestra of St. Luke's, an evening of Purcell and Monteverdi with Martin Pearlman and Boston Baroque (with whom she also sings the title role in Handel's *Acis and Galatea*), and Handel's *Messiah* in Detroit. Past engagements have demonstrated

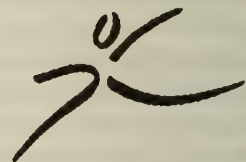
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Ms. West's versatility: she joined the Mark Morris Dance Group in their Kennedy Center production of Purcell's *Dido and Aeneas*, appeared as Julie in *Carousel* with Nashville Opera, and appeared with Houston Grand Opera in *A Midsummer Night's Dream*. She has also been heard in the world premiere of Robert Moran's *Desert of Roses* with Houston Grand Opera, and as the Countess in Peter Sellars' production of Mozart's *Le nozze di Figaro* in Barcelona, Boston, New York, Paris, and Vienna, where it was filmed for PBS's "Great Performances" series and video release by London/Decca. Ms. West studied at the Oberlin Conservatory of Music, at the Boston Conservatory of Music, and as a Vocal Fellow for two summers at the Tanglewood Music Center. A native of Boston, she was a finalist in the New England Region Metropolitan Opera National Council Auditions and a prizewinner in the Oratorio Society of New York Solo Competition. Ms. West appeared with the Boston Symphony Orchestra most recently at Tanglewood in July 1992, in music of Beethoven under the direction of Dennis Russell Davies.

Diane Kesling



Mezzo-soprano Diane Kesling's career has included distinguished engagements with a number of the world's leading opera houses—the Metropolitan Opera, Houston Grand Opera, La Scala, Seattle Opera, Opéra de Nice, and the Opera Company of Philadelphia—as well as with the Boston Symphony Orchestra and the Pittsburgh Symphony. In addition to her Boston Symphony performances this week as Wellgunde in Act III of *Götterdämmerung* (to be repeated at Tanglewood this summer), her engagements in the 1993-94 season include appearances in Handel's *Messiah* with the Columbus Symphony Orchestra and as the Witch in *Hansel and Gretel* for Opera Theatre of Rochester. Ms. Kesling

has participated in the award-winning Metropolitan Opera recording of Wagner's *Ring* cycle on Deutsche Grammophon under the direction of James Levine, and in the Boston Symphony recording of Strauss's *Elektra* for Philips under Seiji Ozawa. Other noteworthy engagements have included Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, and Guttrune in *Götterdämmerung* in Seattle Opera's *Ring* cycle; *L'italiana in Algeri* for l'Opéra de Nice; a recital in Cleveland; and Cherubino in *Le nozze di Figaro* for Seattle Opera. An active recitalist and an ardent champion of contemporary music, she has participated in premieres and workshops of such important American composers as Philip Glass, Carlisle Floyd, Carson Kieleyman, Tim Lloyd, and Susan Botti. Ms. Kesling joined the Houston Opera Studio upon graduating from Ohio State University. She was invited to become a member of the Metropolitan Opera's Young Artists Development Program after being named a finalist in the Metropolitan Opera National Auditions. Ms. Kesling made her Boston Symphony debut in Strauss's *Elektra* at Tanglewood in August 1988 and appeared with the orchestra most recently in Strauss's *Salome* in April 1991.

Meredith Parsons



In addition to her Boston Symphony debut this week, mezzo-soprano Meredith Parsons's 1993-94 season includes the role of Siebel in concert performances of *Faust* with the West Virginia Symphony; her first *Carmen*, in concert with the Wheeling Symphony, and Mahler's *Das Lied von der Erde* with the Indianapolis Symphony. In recent seasons she has appeared with the New York Chamber Ensemble; sang the role of Fricka in *Die Walküre* at l'Opéra de Nantes, France; participated in the Carmel Bach Festival singing Bach cantatas and the *St. John* Passion under Bruno Weil's direction; appeared in concert as Sesto in *La clemenza di Tito* with the Israel Sinfonietta in Israel; sang Verdi's *Requiem* with

several orchestras, including the Spokane Symphony; and joined Bruno Weil for performances of Wagner's *Wesendonck Lieder* in Utrecht. Ms. Parsons made her Metropolitan Opera debut during the 1987-88 season as Flosshilde in *Das Rheingold*, returning to sing that same role in both *Götterdämmerung* and *Das Rheingold* as well as Grimgerde in *Die Walküre*. She can be heard and seen on the Deutsche Grammophon recordings and videocassettes of these operas with James Levine conducting. Ms. Parsons made her professional operatic debut with Wolf Trap Opera in 1983. A frequent guest with Seattle Opera, she has also appeared with Chat-

tanooga Opera, Santa Fe Opera, the Opera Ensemble of New York, Virginia Opera, Minnesota Opera, Michigan Opera Theater, and Lyric Opera of Northern Michigan. A native of Traverse City, Michigan, Ms. Parsons graduated from Middlebury College in Vermont, where she won a fellowship for vocal studies in London. After two years of intensive study at the Cantica School of Voice in London, followed by two years of postgraduate conservatory training at the University of Michigan, she was selected for a summer apprenticeship with Santa Fe Opera.

Tanglewood Festival Chorus

John Oliver, Conductor

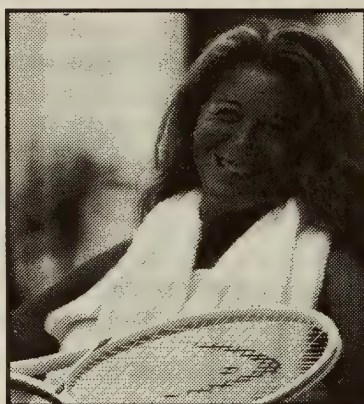


The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood,

working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous record-

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ings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc also include Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus

John Oliver, Conductor

Tenors

Wayne Curtis
Kent French
David Henderson
Henry Lussier
Barry Singer
Don P. Sturdy

Basses

David K. Kim
David Kravitz
David Lones
Carl R. Petersheim
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1993-94 SEASON SUMMARY

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1993-94 SUBSCRIPTION SEASON

	<u>Week</u>
BARBER	
Piano Concerto, Opus 38	13
JOHN BROWNING, piano	
BARTÓK	
Concerto for Orchestra	16
<i>The Miraculous Mandarin</i> (complete)	13
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Piano Concerto No. 1	2
KRYSTIAN ZIMERMAN, piano	
BEETHOVEN	
<i>Leonore Overture No. 3, Op. 72a</i>	13
Symphony No. 3 in E-flat, Opus 55, <i>Eroica</i>	19
Symphony No. 4 in B-flat, Opus 60	5
Symphony No. 5 in C minor, Opus 67	21
BERIO	
Concerto No. 2 (<i>Echoing Curves</i>) for piano solo and two groups of instruments	18
ANDREA LUCCHESINI, piano	
BERLIOZ	
<i>L'Enfance du Christ</i> , Opus 25	8
ORCHESTRA OF ST. LUKE'S, ROGER NORRINGTON, conductor; LORRAINE HUNT, mezzo-soprano; JOHN ALER, tenor; SANFORD SYLVAN, baritone; JOHN CHEEK, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
<i>Lélio, or The Return to Life</i> , Opus 14bis	Friday Eve [2]
VINSON COLE, tenor; FRANÇOIS LE ROUX, baritone; LAMBERT WILSON, speaker; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
<i>La Mort de Cléopâtre</i> , Lyric scene for soprano and orchestra	14
JESSYE NORMAN, soprano	
<i>Requiem (Grande Messe des Morts)</i> , Opus 5	3
<i>Symphonie fantastique</i> , Opus 14	1, Friday Eve [2]
BRAHMS	
Concerto in A minor for violin and cello, Opus 102	22
JOSEF SUK, violin; YO-YO MA, cello	
Symphony No. 1 in C minor, Opus 68	24
BRITTEN	
Four Sea Interludes from the opera <i>Peter Grimes</i> , Opus 33	24
<i>Phaedra</i> , for mezzo-soprano and small orchestra	14
JESSYE NORMAN, soprano	
<i>Sinfonia da Requiem</i> , Opus 20	4
Violin Concerto, Opus 15	4
MALCOLM LOWE, violin	
DEBUSSY	
<i>Prélude à l'Après-midi d'un faune</i>	14
ELGAR	
Variations on an Original Theme, Opus 36, <i>Enigma</i>	9

FAURÉ	
<i>Requiem</i> , Opus 48	17
SOILE ISOKOSKI, soprano; GILLES CACHEMAILLE, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
GABRIELI	
<i>Canzon duodecimi toni</i> , for ten-part brass choir	15
(from "Sacrae Symphoniae," Venice, 1597)	
HARBISON	
Cello Concerto (world premiere; commissioned by the Boston Symphony Orchestra and the Chicago Symphony Orchestra)	22
YO-YO MA, cello	
HAYDN	
"Berenice, che fai," Cantata for soprano and orchestra	14
("Scena di Berenice")	
JESSYE NORMAN, soprano	
Cello Concerto No. 1 in C	7
WENDY WARNER, cello	
Trumpet Concerto in E-flat	23
CHARLES SCHLUETER, trumpet	
Symphony No. 44 in E minor, <i>Trauer</i>	14
Symphony No. 82 in C, <i>The Bear</i>	7
HENZE	
Symphony No. 8 (world premiere; commissioned by the Boston Symphony Orchestra)	1
KIRCHNER	
<i>Music for Orchestra II</i>	10
LISZT	
<i>A Faust-Symphony</i>	12
JOHN ALER, tenor; MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
MADERNA	
<i>Serenata per un satellite</i>	18
MAHLER	
Symphony No. 1 in D	15
Symphony No. 4 in G	2
CHRISTINE SCHÄFER, soprano	
MESSIAEN	
<i>Et expecto resurrectionem mortuorum</i>	12
<i>Oiseaux exotiques</i>	15
MITSUKO UCHIDA, piano	
MOZART	
Piano Concerto No. 9 in E-flat, K.271	17
MARIA JOÃO PIRES, piano	
Piano Concerto No. 19 in F, K.459	19
CHRISTOPH ESCHENBACH, piano	
Serenade No. 9 in D, K.320, <i>Posthorn</i>	16
Symphony No. 32 in G, K.318	22
Symphony No. 38 in D, K.504, <i>Prague</i>	7
PERLE	
<i>A Short Symphony</i>	17

PISTON	
Symphony No. 2	20
PROKOFIEV	
<i>Lieutenant Kijé</i> Suite, Opus 60	9
RACHMANINOFF	
Piano Concerto No. 2 in C minor, Opus 18	10/Tuesday 'B'
LORIN HOLLANDER, piano	
BENJAMIN PASTERNAK, piano	
Symphony No. 2 in E minor, Opus 27	6
RAMEAU	
Suite from <i>Les Boréades</i>	11
RAVEL	
<i>Daphnis et Chloé</i> , Suite No. 2	4
REGER	
Piano Concerto in F minor, Opus 114	21
PETER SERKIN, piano	



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ROUSSEL	
<i>Bacchus et Ariane</i> , Suite No. 2	4
SCHREKER	
Chamber Symphony for Twenty-three Solo Instruments	5
SCHUBERT	
Overture to <i>Rosamunde</i> [<i>Die Zauberharfe</i> , D.644]	21
Symphony in B minor, D.759, <i>Unfinished</i> : Andante con moto (performed in memory of Harold Wright)	1
Symphony in B minor, D.759, <i>Unfinished</i>	25
Symphony in C, D.944, <i>The Great</i>	11
SCHUBERT-BERIO	
<i>Rendering</i> for orchestra	18
SCHUMANN	
Cello Concerto in A minor, Opus 129	5
HEINRICH SCHIFF, cello	
<i>Concertstück</i> in F for four horns and orchestra, Opus 86	23
CHARLES KAVALOVSKI, DANIEL KATZEN, JAY WADENPFUHL, and RICHARD MACKEY, horns	
SIBELIUS	
Symphony No. 2 in D, Opus 43	10
Violin Concerto in D minor, Opus 47	9
JOSHUA BELL, violin	
TCHAIKOVSKY	
Violin Concerto in D, Opus 35	6
ANNE-SOPHIE MUTTER, violin	
TUBIN	
Concerto for Double Bass and Orchestra	23
EDWIN BARKER, double bass	
TURNAGE	
<i>Some Days</i> , for mezzo-soprano and orchestra (American premiere)	24
CYNTHIA CLAREY, mezzo-soprano	
VAUGHAN WILLIAMS	
<i>A Sea Symphony</i> (Words by Walt Whitman)	20
JANICE WATSON, soprano; KEVIN McMILLAN, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
VIVALDI	
Piccolo Concerto in C, RV 443	23
GERALYN COTICONE, piccolo	
WAGNER	
<i>Götterdämmerung</i> , Act III	25
JANE EAGLEN, soprano (Brünnhilde); RENÉ KOLLO, tenor (Siegfried); MARGARET JANE WRAY, soprano (Gutrune); ROGER ROLOFF, bass- baritone (Gunther); PHILIP KANG, bass (Hagen); JAYNE WEST, soprano (Woglinde); DIANE KESLING, mezzo-soprano (Wellgunde); MEREDITH PARSONS, mezzo-soprano (Flosshilde); MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
WRIGHT	
<i>Concertpiece</i> for marimba and orchestra (American premiere)	23
J. WILLIAM HUDGINS, marimba	

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ANDRÉ PREVIN
SIMON RATTLE
YURI TEMIRKANOV
FRANZ WELSER-MÖST

Week

Opening Night, 1,
2/Friday Eve, 3,
13, 14, 15, 16,
17, 21, 22, 23

18

4

10

19

24, 25

20

6, 7

11, 12

9

5

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**SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA
DURING THE 1993-94 SUBSCRIPTION SEASON**

	<u>Week</u>
JOHN ALER, tenor	12
EDWIN BARKER, double bass	23
JOSHUA BELL, violin	9
JOHN BROWNING, piano	13
GILLES CACHEMAILLE, bass-baritone	17
VINSON COLE, tenor	Friday Eve [2], 3
GERALYN COTICONE, piccolo	23
CYNTHIA CLAREY, mezzo-soprano	24
CHRISTOPH ESCHENBACH, piano	19
JANE EAGLEN, soprano	25
JERRY HADLEY, tenor	Opening Night
LORIN HOLLANDER, piano	10
J. WILLIAM HUDGINS, marimba	23
SOILE ISOKOSKI, soprano	17
PHILIP KANG, bass	25
DANIEL KATZEN, horn	23
CHARLES KAVALOVSKI, horn	23
DIANE KESLING, mezzo-soprano	25
RENÉ KOLLO, tenor	25
FRANÇOIS LE ROUX, baritone	Friday Eve [2]
MALCOLM LOWE, violin	4
ANDREA LUCCHESINI, piano	18
BENJAMIN LUXON, baritone	Opening Night
YO-YO MA, cello	22
RICHARD MACKEY, horn	23
SYLVIA McNAIR, soprano	Opening Night
ANNE-SOPHIE MUTTER, violin	6
JESSYE NORMAN, soprano	14
MEREDITH PARSONS, mezzo-soprano	25
BENJAMIN PASTERNAK, piano*	10/Tuesday 'B'
MARIA JOÃO PIRES, piano	17
ROGER ROLOFF, bass-baritone	25
CHRISTINE SCHÄFER, soprano	2
CHARLES SCHLUETER, trumpet	23
HEINRICH SCHIFF, cello	5
PETER SERKIN, piano	21
JOSEPH SUK, violin	22
MITSUKO UCHIDA, piano	15
FREDERICA VON STADE, mezzo-soprano	Opening Night
JAY WADENPFUHL, horn	23
WENDY WARNER, cello	7
JAYNE WEST, soprano	25
LAMBERT WILSON, speaker	Friday Eve [2]
KRYSTIAN ZIMERMAN, piano	2
AMERICAN BOYCHOIR, JAMES LITTON, director	Opening Night
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	Opening Night, Friday Eve [2], 3, 12, 16, 17, 25

*replacing Lorin Hollander

**WORKS PERFORMED AT SYMPHONY HALL SUPPER CONCERTS
DURING THE 1993-94 SUBSCRIPTION SEASON**

	<u>Week</u>
ARENSKY	
Trio No. 1 in D minor for violin, cello, and piano, Opus 32	9
BARTÓK	
<i>Contrasts</i> , for violin, clarinet, and piano	2
String Quartet No. 1, Opus 7	13
String Quartet No. 3	16
BEETHOVEN	
Duo in E-flat for viola and cello "with two obbligate eyeglasses," WoO 32	13
Piano Trio No. 6 in B-flat, Opus 97, <i>Archduke</i>	2
Trio in C minor for violin, viola, and cello, Opus 9, No. 3	5
BRAHMS	
Trio in B for piano, violin, and cello, Opus 8	24/25
String Quartet in A minor, Opus 51, No. 2	20
COUPERIN	
<i>La Tromba</i>	22
DESPRES	
Royal Fanfare	22
GABRIELI	
Canzona per sonare No. 1 (<i>La Spiritata</i>)	22
Canzona per sonare No. 2	22
HANDEL	
Passacaglia from Harpsichord Suite in G minor, HWV 432, arranged for violin and cello by Johan Halvorsen	24/25
KORNSAND	
Music for Brass Instruments	22
MESSIAEN	
<i>Quatuor pour le fin du temps (Quartet for the end of time)</i> , for clarinet, piano, violin, and cello	15
MOZART	
Fugue, K.401 (arranged for brass)	22
String Quartet in B-flat, K.589	16
PISTON	
Three Pieces for flute, clarinet, and bassoon	20
PROKOFIEV	
Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39	9
PURCELL	
Allegro and Air from <i>King Arthur</i> (arranged for brass)	22
RAMSÖE	
Quartet No. 5	22
SCHUMANN	
Quartet in E-flat for piano and strings, Opus 47	5

**SUPPER CONCERTS PERFORMERS DURING THE
1993-94 SUBSCRIPTION SEASON**

	<u>Week</u>
AMICI STRING QUARTET	20
(BONNIE BEWICK, violin; TATIANA DIMITRIADES, violin; KAZUKO MATSUSAKA, viola; JOEL MOERSCHEL, cello)	
MARTHA BABCOCK, cello	15
JONATHAN BASS, piano	9
NORMAN BOLTER, trombone	22
NANCY BRACKEN, violin	9
MARYLOU SPEAKER CHURCHILL, violin	15
BRUCE CREDITOR, clarinet	15
RONALD FELDMAN, cello	13
SHEILA FIEKOWSKY, violin	13
BURTON FINE, viola	13
HAWTHORNE STRING QUARTET	16
(RONAN LEFKOWITZ, violin; SI-JING HUANG, violin; MARK LUDWIG, viola; SATO KNUDSEN, cello)	
GREGG HENEGAR, bassoon	20
RANDALL HODGKINSON, piano	5
WILLIAM R. HUDGINS, clarinet	2, 20
VERONICA JOCHUM, piano	15
VALERIA VILKER KUCHMENT, violin	9
LUCIA LIN, violin	2
THOMAS MARTIN, clarinet	9
KAZUKO MATSUSAKA, viola	5
JONATHAN MENKIS, horn	22
JONATHAN MILLER, cello	5/9
IKUKO MIZUNO, violin	24/25
TIMOTHY MORRISON, trumpet	22
JAMES ORLEANS, double bass	9
JEROME PATTERSON, cello	24/25
THOMAS ROLFS, trumpet	22
VICTOR ROMANUL, violin	5
CHESTER SCHMITZ, tuba	22
RICHARD SEBRING, horn	22
SERGEY SCHEPKIN, piano	2
FENWICK SMITH, flute	20
KAYO TATEBE, piano	24/25
VYACHESLAV URITSKY, violin	13
KEISUKE WAKAO, oboe	9
DOUGLAS YEO, bass trombone	22
OWEN YOUNG, cello	2
MICHAEL ZARETSKY, viola	9

Opening Night 1993

September 30, 1993, at 6:30 p.m.

SEIJI OZAWA, conductor

SYLVIA McNAIR, soprano

FREDERICA VON STADE, mezzo-soprano

JERRY HADLEY, tenor

BENJAMIN LUXON, baritone

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

AMERICAN BOYCHOIR, JAMES LITTON, director

ALL-BERLIOZ PROGRAM

Overture to *Benvenuto Cellini*

Duet (Hero and Ursule) from Act I of *Béatrice et Bénédict*

"March to the Scaffold" and "Dream of a Witches' Sabbath"

from *Symphonie fantastique*, Opus 14

"Rákóczy March" from *La Damnation de Faust*, Opus 24

La Damnation de Faust, Part IV: "D'amour l'ardente flamme";

Invocation to Nature; Finale: Recitative and Hunt—The Ride
to the Abyss—Pandemonium—Epilogue on Earth

Friday, December 10, 1993, at 1:30 p.m.

Guest Appearance by the

Orchestra of St. Luke's, Roger Norrington, Music Director

ROGER NORRINGTON, conductor

LORRAINE HUNT, mezzo-soprano

JOHN ALER, tenor

SANFORD SYLVAN, baritone

JOHN CHEEK, bass

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ

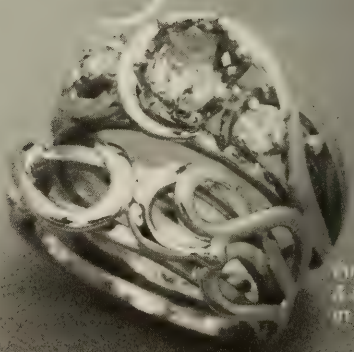
L'Enfance du Christ, Opus 25



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October 24, 1993

BEETHOVEN

Trio in C minor for violin, viola,
and cello, Opus 9, No. 3

ZWILICH

Concerto for Trumpet and Five Players

BUSONI

Berceuse élégiaque, Opus 42

(arr. Erwin Stein)

DVOŘÁK

Quintet in G for two violins, viola, cello,
and bass, Opus 77

January 16, 1994

RAVEL

Sonata for Violin and Cello

KIRCHNER

Music for Twelve

FAURÉ

Quartet No. 2 in G minor for piano, violin,
viola, and cello, Opus 45

March 27, 1994

POULENC

Trio for oboe, bassoon, and piano

PISTON

Quintet for piano and string quartet

BRAHMS

Quartet No. 1 in G minor for piano, violin,
viola, and cello, Opus 25

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 1993-94 SUBSCRIPTION SEASON

	<u>Week</u>
"A Seiji Ozawa Scrapbook" (Tours): Celebrating Seiji Ozawa's Twentieth Anniversary as Music Director of the Boston Symphony Orchestra	4, 5
"A Seiji Ozawa Scrapbook" (Premieres)	6, 7
"A Seiji Ozawa Scrapbook" (Guest Soloists)	13, 14, 15
"A Seiji Ozawa Scrapbook" (Opera Productions)	21, 22, 23
"The <i>Unromantic</i> Berlioz" by Peter Bloom	3, 8
Looking Ahead: Roger Norrington Conducts Two 20th-Century Symphonies by Marc Mandel	18, 19
Looking Ahead: Announcing the 1994-95 Subscription Season by Marc Mandel	21, 22, 23, 24, 25
"Beethoven's Progeny: Berlioz, Wagner, Brahms" by Peter Bloom	23, 24, 25



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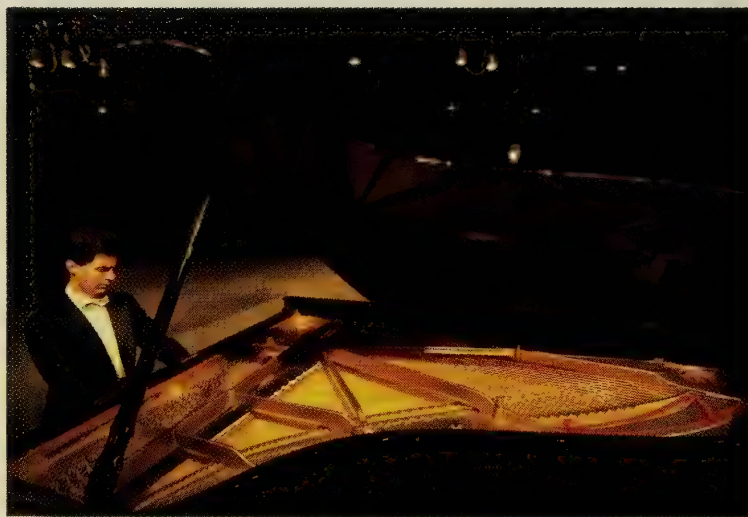
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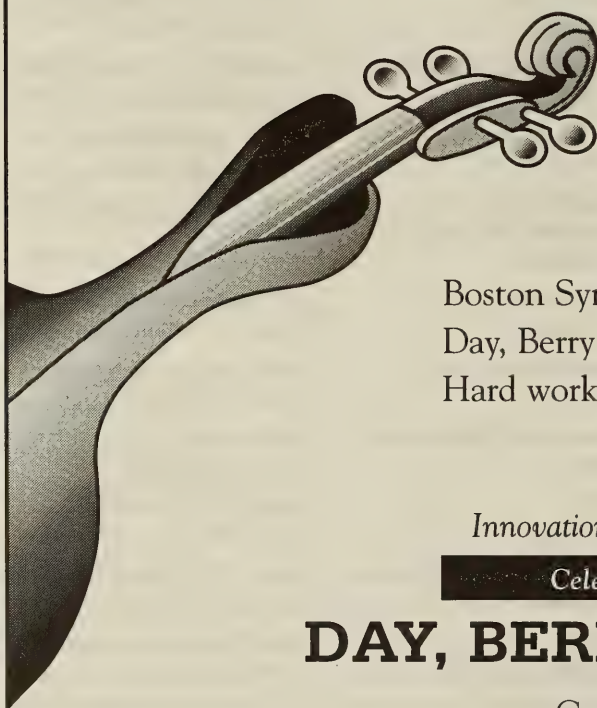
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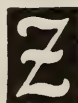
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Thirteenth Season, 1993-94



SUPPER CONCERT IX

Tuesday, April 26, at 6

Saturday, April 30, at 6

IKUKO MIZUNO, violin

JEROME PATTERSON, cello

KAYO TATEBE, piano

HANDEL

Passacaglia from the Harpsichord Suite
in G minor, HWV 432, arranged for
violin and cello by Johan Halvorsen

BRAHMS

Trio in B for violin, cello, and piano,
Opus 8
Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

Baldwin piano

Please exit to your left for supper following the concert.

Week 25

George Friderick Handel

Passacaglia (arranged by Johan Halvorsen)

Following decades of inattention and oblivion, Baroque music was rediscovered by the mid-nineteenth-century romantics, who relished its energy and drive, the irregularity of the phrase structures, and the passionate spirit of so much of the music. It was, of course, at precisely this time that the music of Bach began to be published in the first scholarly complete edition known to European music history. One way of spreading the word about this music was for musicians to make arrangements for their own instruments of music they particularly admired, often romanticizing the work in the process. Probably the best-known example of this approach is the so-called "Air on the G-string," created from the Aria in Bach's *Orchestral Suite No. 3*.

Handel's music, too, underwent this kind of transformation. The Passacaglia to be heard here is an arrangement by Johan Halvorsen, a contemporary of Grieg's, of the finale from a Handel keyboard suite in G minor. (The suite now bears the number 432 in the recently published thematic catalogue of Handel's works, which has its "HWV" numbers—for "*Handel Werke Verzeichnis*," or "Handel Works Index"—by analogy with the BWV numbers for Bach.) Halvorsen arranged this movement for violin with the accompaniment of either viola or cello; earlier in this century it was a favorite piece of Jascha Heifetz, who recorded it. In more recent years, the rise of concern for "historically correct" performance has denied us the chance of hearing these romantic tributes to an older "romantic" music which brought that long-lost music to light again with deep affection.

Johannes Brahms

Piano Trio in B, Opus 8

Brahms was a notoriously private composer. Intensely aware of the attention being paid to Beethoven's sketches by the first generation of musical scholars investigating Beethoven's artistic development, he was determined to prevent that kind of second-guessing with his own music. He more or less systematically destroyed sketches after he had finished a piece and destroyed entire compositions that did not meet his very high standards.

There is however, one fascinating and unusual example of a work written early in Brahms's life that he reworked and substantially altered at a very late stage. That work, the B major piano trio, provides a fascinating glimpse into Brahms's private workshop, as well as an opportunity for a direct comparison between the young Brahms and his mature counterpart. Brahms composed the piece originally in 1854, when he was twenty-one, then revised it thirty-five years later for its publication in 1891. Contrary to his usual practice, however, he did not suppress the earlier version, but actually suggested to his publisher that both versions be kept in print.

Today the final version is almost always played (as it will be here), but the early version allows us to catch a glimpse of the young composer stretching his wings to soar in luxuriant flight. By comparison the later composer has reined in his fancy to produce a much tauter web of ideas. The most striking illustration of the difference between the two versions comes immediately upon considering the comparative lengths of the individual movements. Except for the scherzo, which is

substantially identical in both versions, the movements of the earlier version are about half again as long as those of the later version, despite the fact that they share the same thematic material. In effect, Brahms has taken his themes and composed two quite different works.

The first movement grows out of a long-breathed lyrical melody gradually enlivened by a syncopated accompaniment figure, to which is added later a neighbor-note motive worked out in the development. The scherzo is a whirlwind in B minor, relaxing slightly into the major mode for the genial Trio, rich with parallel thirds and sixths. The Adagio grows from a chorale-like theme in the piano, later treated with delicate elaboration. The final movement begins, surprisingly, in B minor, while the secondary theme in D is an expansive melody rocketing over a wide range. The interplay of these two ideas yields a powerful conclusion to this mature work grown out of a youthful one. Brahms's mastery is evident throughout, and though we still call the B minor piano trio "Opus 8," there was a real point in the composer's sly suggestion to his publisher that the revised edition be called "Opus 108."

—Notes by Steven Ledbetter

Violinist **Ikuko Mizuno** entered the Toho-Gakuen School of Music as a young child in her native Tokyo and later won first prize in a national violin competition for high school students. She came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. She also studied at the Tanglewood Music Center, at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng. Ms. Mizuno joined the Boston Symphony Orchestra in 1969 as the first woman ever chosen to be a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972, and continues to appear frequently in recital and with orchestra. Ms. Mizuno continues to perform frequently in Tokyo in recital and with orchestra, and has been a member of the Saito Kinen Orchestra since its inaugural concert in 1985.

Born in New York City, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. In 1963 he was a Fellow at the Tanglewood Music Center, where he was awarded the Piatigorsky Prize. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. Locally, in addition to his activities at Symphony Hall, he has performed with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

Born in Sendai, Japan, **Kayo Tatebe** went to Berlin, Germany, after graduating from and teaching at the Toho-Gakuen School of Music in Tokyo. In Berlin she studied solo and chamber music at the Berlin Music Conservatory. Currently a resident of Sharon, Massachusetts, Ms. Tatebe performs and teaches in Japan, Germany, and the United States. Her own teachers included Takahiro Sonoda, Haruchika Noguchi, Gerhard Puchelt, Gerhard Taschner, and Sergiu Celibidache.

Sunday, October 24, 1993, at 3 p.m. at Jordan Hall

Malcolm Lowe, violin	Richard Svoboda, bassoon
Rebecca Young, viola	Charles Kavalovski, horn
Jules Eskin, cello	Charles Schlueter, trumpet
Edwin Barker, double bass	Ronald Barron, trombone
Alfred Genovese, oboe	Everett Firth, percussion
Thomas Martin, clarinet	

BEETHOVEN

Trio in C minor for violin, viola,
and cello, Opus 9, No. 3

Allegro con spirito
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

Mr. LOWE, Ms. YOUNG, and Mr. ESKIN

ZWILICH Concerto for Trumpet and Five Players
 Marziale
 Lento con moto
 Allegro energico

Mr. SCHLUETER; Messrs. SMITH, NORDSTROM,
 BARKER, FIRTH, and KALISH

BUSONI *Berceuse élégiaque*, Opus 42
(arranged by Erwin Stein)
Messrs. SMITH, MARTIN, LOWE; Ms. CHURCHILL
and Ms. YOUNG; Messrs. ESKIN, BARKER,
KALISH, and WYNER

INTERMISSION

program continues...

DVOŘÁK

Quintet in G for two violins, viola, cello,
and bass, Opus 77

Allegro con fuoco

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

Mr. LOWE, Ms. CHURCHILL, Ms. YOUNG,
Mr. ESKIN, and Mr. BARKER

Baldwin piano

Nonesuch, DG, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council, a state agency.

Ludwig van Beethoven

Trio in C minor for violin, viola, and cello, Opus 9, No. 3

Though Beethoven's real instrument was the piano, he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. After moving to Vienna, Beethoven held off composing a symphony or a string quartet, genres in which Haydn, with whom he studied briefly, was preeminent. But he approached the string quartet by way of the string trio. About 1795-96, after composing his Opus 3 trio for violin, viola, and cello (modeled on Mozart), he began sketching his Opus 9 trios and the Serenade for string trio published as Opus 8. It was through these that he worked out the problems of chamber music writing.

The last of the Opus 9 trios is in C minor, the key often associated with Beethoven's more dramatic and forceful musical gestures. There is already the same energy that we know from the middle-period works, and the same lyrical counterfoil to the dramatic quality of the whole. The first four notes present the earliest version of one of Beethoven's basic musical ideas, a figure that lies at the heart of several of the late string quartets.

The elaborate decorations of the second movement embellish what is in essence a melody of the greatest simplicity. The scherzo races along with splendid energy, with the instruments scored in such a way as to range from delicate chamber effects to a nearly orchestral sonority. The finale has a rhetorical force in which we can see Beethoven the young Turk, with all the characteristic impatience of youth, but also with something that promises future conquests beyond this remarkable early accomplishment.

Ellen Taaffe Zwilich

Concerto for Trumpet and Five Players

Even before she won the 1983 Pulitzer Prize for her Symphony No. 1, Ellen Taaffe Zwilich was developing an enviable reputation for writing music that was original, identifiably hers, and accessible to performers and audiences alike. From 1975, when Pierre Boulez led the Juilliard Orchestra in her *Symposium* for orchestra (1973), she has not lacked for enthusiastic performers, including major orchestras and chamber ensembles well beyond the purview of the "new-music specialists." But the recognition that came with the Pulitzer was unusually large, simply because she happened to be the first woman to have won the prize. Born in Miami, Florida, in 1939, Zwilich's professional training began at

Florida State University in Tallahassee, where she received her bachelor's and master's degrees. At Juilliard she studied with Elliott Carter and Roger Sessions and in 1975 became the first woman to be awarded a DMA in composition from that school. During these years she was also active as a professional violinist, having studied at Florida State with longtime BSO concertmaster Richard Burgin and with Ivan Galamian in New York. No doubt one of the reasons performers enjoy her work is that she knows, from long personal experience, precisely what it is that makes music both challenging and enjoyable to play.

Though she made her living for a time as a violinist, Ellen Zwilich also played the trumpet through high school and college, and her love of that instrument shows throughout the Concerto for Trumpet and Five Players, composed in 1984 on a consortium commission from three new-music ensembles, one of them Boston's own Collage. The three movements are laid out in the traditional but still effective pattern of fast-slow-fast. The movements are linked by a musical motto, something that might be called the quintessential trumpet gesture, an assertive rising arpeggio that begins what the composer frankly calls "a virtuoso trumpet piece." The progress of the score allows for plenty of dialogue between the soloist and the other five players, lots of rhythmic games, and at least a hint of Stravinskyan neo-classicism, but from beginning to end it is the trumpet that joyously leads the way.

Ferruccio Busoni

Berceuse élégiaque, Opus 42

Ferruccio Busoni (1866-1924) composed the *Berceuse élégiaque* originally for orchestra, in memory of his mother, who died on October 3, 1909. Gustav Mahler led the New York Philharmonic in the first performance on February 21, 1910. The present performance is of a chamber version by Erwin Stein (formerly attributed to Arnold Schoenberg) for the Society for Private Musical Performances during a period when Schoenberg and his circle frequently offered chamber versions of relatively rarely-heard contemporary compositions.

Though Busoni's family emphasized the Italian part of his background, his musical training was at the outset almost totally Germanic. As a child he occupied himself both as pianist and as composer. His father took him to Vienna, where he entered the Conservatory at nine and appeared before the Viennese public as a pianist two months before his tenth birthday. During the following decade he lived in Graz, Vienna, and Leipzig (where he came to know Tchaikovsky, Grieg, Sinding, Mahler, and Delius). Moving still farther north, he was recommended to the Helsinki Conservatory, where he met Sibelius, and then went on to Moscow. Though offered a professorship in Moscow, he decided to pursue his career as a pianist in the United States. He moved to Boston in 1891, where he hoped to continue as a performer while teaching piano at the New England Conservatory. He resigned after a year, but remained fond of Boston and the Boston Symphony Orchestra (especially under the directorship of his old friend Arthur Nikisch).

Busoni settled in Berlin, where, ironically, a performance of Verdi's brand new *Falstaff* induced him to rediscover the Italian side of his own birthright. Suddenly he began to look for ways to combine the best elements of German art with the special characteristics of the Italian: the directness, the clarity, and the theatricality of gesture. Busoni's *Berceuse élégiaque*, subtitled *Des Mannes Wiegenlied am Sarge seiner Mutter* ("The man's cradle song by his mother's bier"), is an expansion of an elegy he had written for solo piano in 1907 under the conviction that experimentation with musical expression could best be carried out at first in small character pieces. When his mother died in 1909, his thoughts returned to the earlier work, which he had considered one of his most successful piano pieces, and he expanded it into an orchestral score. *Berceuse* means "lullaby," and this one is typical in its gently rocking rhythms, but far more striking in its sustained mood of sombre

pensiveness, its "elegiac" quality. Each instrument provides its own subtle touch—providing a particular challenge to the arranger of this chamber version.

Antonin Dvořák

Quintet in G for two violins, viola, cello, and bass, Opus 77

To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature Dvořák. That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually it was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, an Intermezzo in B major standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo, later publishing it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and...knowledge of the instruments." The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, the bouncy scherzo dances jovially into a gentler Trio with some welcome irregularities of phrasing, and the slow movement's lyric flow makes it in many ways the expressive high point of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Notes by Steven Ledbetter

Coming Concerts...

Sunday, January 16, 1994, at 3:00

RAVEL Sonata for Violin and Cello

KIRCHNER Music for Twelve

FAURÉ Piano Quartet No. 2 in G minor, Opus 45

Sunday, March 27, 1994, at 3:00

Program to include

POULENC Trio for Oboe, Bassoon, and Piano

PISTON Quintet for Piano and Strings

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, January 16, 1994, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Richard Svoboda, bassoon
Rebecca Young, viola	Charles Kavalovski, horn
Jules Eskin, cello	Charles Schlueter, trumpet
Edwin Barker, double bass	Ronald Barron, trombone
Alfred Genovese, oboe	Everett Firth, percussion
Thomas Martin, clarinet	

with GILBERT KALISH, piano and celesta
FENWICK SMITH, flute
KEISUKE WAKAO, oboe
NORMAN BOLTER, trombone
DAVID WROE, conductor

RAVEL Sonata for Violin and Cello
 Allegro
 Très vif [Very lively]
 Lente [Slow]
 Vif, avec entrain [Lively, with spirit]
Messrs. LOWE and ESKIN

KIRCHNER *Music for Twelve* (in two movements, played
 without pause)
(Performed in honor of Leon Kirchner's 75th birthday;
 composed originally as a Boston Symphony Orchestra
 centennial commission and premiered by the Boston
 Symphony Chamber Players on February 17, 1985)
Mr. LOWE, Ms. YOUNG, Messrs. ESKIN and BARKER;
 Messrs. SMITH, WAKAO, MARTIN, SVOBODA, KAVALOVSKI,
 SCHLUETER, BOLTER, and KALISH
DAVID WROE, conductor

INTERMISSION

FAURÉ Quartet No. 2 in G minor for piano, violin,
 viola, and cello, Opus 45
 Allegro molto moderato
 Allegro molto
 Adagio non troppo
 Allegro molto
Mr. KALISH, Mr. LOWE, Ms. YOUNG, and Mr. ESKIN

Baldwin piano Nonesuch, DG, RCA, and New World records
This concert is funded in part by the National Endowment for the Arts and by the Massachusetts
Cultural Council, a state agency.

Maurice Ravel**Sonata for Violin and Cello**

Ravel composed this "duo" (as he referred to the work in progress) in 1921, working extensively during a summer visit to his native Basque country; he completed it early the following year at his newly acquired home in Montfort-Amaury, about thirty miles from Paris. The Sonata, as it was finally called, is a surprisingly austere work for a composer usually connected with the most sensuous sonorities. But it evidently marked a conscious departure inspired by new trends coming from Vienna; he had heard Schoenberg's *Pierrot lunaire*, for example, and although he never took on most of the elements of Schoenberg's style, he did draw from it precisely what suited him. Ravel worked intensively on the piece, but with difficulty, since he was already beginning to show the medical problems that were to grow worse over the rest of his life—sleeplessness and increasingly frustrating struggles to invent musical ideas, which would, in a decade, force him to stop composing almost entirely. The finished work was dedicated "To the Memory of Claude Debussy," his friend and colleague, who had died in 1918.

The resulting work is a fascinating showpiece for the two instruments. The remarkable feeling of independence that each line generates is the most modern element of Ravel's score. He avoids any simple melody-and-accompaniment dichotomy and at times writes the two parts in different keys. Often the whole of each line is both melody and accompaniment. The first movement follows a reasonably normal sonata form, based on an alternation of major and minor triads. The second movement, *Très vif*, exploits special effects, with an homage to Stravinskian rhythmic ostinatos, played pizzicato in one part against a sustained line in the other. A brief lyric passage of melody imitated between the two instruments offers a respite from the energy of the main section. The slow movement is a wonderful lyric outpouring that, more than anywhere else in the work, offers sheer melody with the accompaniment of another instrument. Its middle section, by contrast to that of the second movement, is dramatic and tense, but the close, with the instruments muted, is pure and serene. The finale is the longest and tightest movement, built on a rondo structure whose refrain contrasts with three other melodies. On its last return, Ravel tightens up the texture still further by juxtaposing the refrain with the third countertheme to engineer a dramatic close.

Leon Kirchner**Music for Twelve**

When the Boston Symphony Orchestra celebrated its hundredth birthday in 1981, a dozen commissions went out to as many composers. One of these was for a work to be written for the Boston Symphony Chamber Players, and it naturally went to a composer whose works have included everything from solo songs to piano concertos, symphonic works, and opera, but whose chamber music has been especially honored.

Though he is a native of Brooklyn (born January 24, 1919), Leon Kirchner received most of his education in southern California at a time when the cultural life in Los Angeles was marked by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrés from Europe. The young Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later worked also with two of the other great American composer-teachers of this century, Ernest Bloch in Berkeley and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley. He spent the years 1948-50 in New York, where he received the first wide acclaim for his music. Over the years he won important awards for his three string quartets and for his first piano concerto. From 1950 to 1961 he lived again on the west coast, teaching at the

University of Southern California and at Mills College. He moved to Harvard in 1961, where he became Walter Bigelow Rosen Professor of Music, retiring in 1989. During his Harvard years, Kirchner began his activities as conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area. He has also served on several occasions as composer-in-residence at Tanglewood.

Kirchner's first two string quartets (1949, 1958) were given the New York Critics Circle award, and his Piano Concerto No. 1 (1953, performed 1956) received the Naumburg Award. Kirchner received the Pulitzer Prize for the Third String Quartet (with electronic tape, 1966). His output also includes other orchestral and chamber works, songs, solo piano pieces, and the opera *Lily*, based on Saul Bellow's novel *Henderson the Rain King*.

In *Music for Twelve*, Kirchner pursues the expressive ends that have always been part and parcel of his work: he has always desired his music to be received directly and with immediate impact. Changes of tempo or pace through metrical subdivision may lead to a new rhythmic state almost without the listener's noticing until it has been accomplished. Still more important for Kirchner is the importance of harmony, in which he seeks a "loveliness in verticality," the richness and beauty of the chords that was so much a part of the music of Schubert or Schumann (though, of course, his own harmonic language is quite different from theirs). He is troubled by separation of twelve-tone or serial music in recent decades from the "harmonic power, the structural connectiveness" of the past.

Certainly Schoenberg, Berg, and Webern, innovative as they were in their harmonic complexity, were the heirs of a rich history in which composers demonstrated a full command of the way in which the melodic lines joined to make the vertical sonorities, which, in sequence, provided the means of shaping the piece as a whole. Kirchner notes that it is jazz musicians, who have never separated themselves from performance, who have most clearly retained the sense of the harmonic structure and its importance in their music.

Music for Twelve is cast in two movements performed without break and connected by a dramatically expressive cello passage. Any chamber work composed on this large scale for an ensemble of so many diverse instruments (four strings, four woodwinds, three brass, and piano) inevitably conjures up the image of a chamber symphony and, in particular, the *locus classicus*, Schoenberg's Opus 9. In fact, the language of *Music for Twelve* here and there pays homage to the Schoenberg work, though this is, in Kirchner's words, "fleeting regard," not stylistic or structural imitation. It recalls, though, the model of a master as concerned with the vertical as with the horizontal elements of music, and with shape and expression, which are also the ideals of Leon Kirchner's art.

Gabriel Fauré

Piano Quartet No. 2 in G minor, Opus 45

Born in the south of France, Gabriel Fauré studied in Paris not at the hidebound Conservatoire but at the École Niedermeyer, where he received an unusually broad musical education in three respects that set him apart from the products of the "official" school: a thorough understanding of older music from the Renaissance and Baroque eras, familiarity with the German tradition (including Bach and Beethoven), and a more-than-nodding acquaintance with such dangerous moderns as Schumann, Liszt, and Wagner—this last element through the good offices of the young Saint-Saëns, who from 1861 on was professor of piano at the school.

French music in the late nineteenth century was divided into highly politicized camps—the Wagnerians, the Franckists, the followers of Massenet, and others. Fauré kept largely to himself, not joining any clique; even after making the customary pilgrimage to Bayreuth to hear the *Ring*, he revealed almost no influence of the experience in his own work. Thus his work has always stood somewhat apart, sometimes overlooked and misunderstood, though certain partisans—notably Nadia Boulanger—have ardently promoted it.

Fauré's greatest strengths lay in the realms of song and chamber music. The Piano Quartet No. 1 is one of his most frequently performed compositions. Oddly enough, the Second Quartet, one of his finest works, is encountered relatively rarely. Fauré's biographer Robert Orledge considers the writing of this piece to mark Fauré's attainment of full artistic maturity. We know nothing about its composition, only that it was premiered in a concert of the Société Nationale on January 22, 1887, with Fauré at the piano. He presumably composed it in the preceding year or so, though all details are lacking. The quartet is also the only major Fauré work that experiments with cyclic form, an approach that was all the rage around him (Liszt and Franck are the classic exponents, though Fauré's quartet is far more natural in the progression of its ideas, less overtly rhetorical in mood than so many works of the earlier composers).

The first movement (*Allegro molto moderato*) opens with a long and flowing unison string melody of ardent contour from which much of the ensuing discussion is derived. The viola introduces the secondary theme (really a new version of shapes drawn from the opening melody). As the development begins, viola and cello in octaves begin an entirely new theme that intertwines with the opening material through great harmonic adventures. A *stretto* based on the secondary theme provides the basis for a crescendo that brings in the recapitulation. Fauré puts particular weight on his coda, which consistently slips away from the tonic and needs to recover itself to the very last.

The second movement (*Allegro molto*) is a violent C minor scherzo, which, after a few bars of introduction, grows out of a breathless, syncopated theme in the piano. It is all *forte* or *fortissimo*, unusually vehement for Fauré. What appears to be a lyrical contrasting theme in the strings is another version of material from the beginning of the first movement; at the same time it is related to the scale passage of the scherzo theme. Another lyrical idea, functioning as a proper second theme, is still another variant of the theme that opened the quartet. There is a quiet reprise.

The third movement (*Adagio non troppo*) grew out of Fauré's memories of the sounds of bells heard years before in the garden of his family's home in Cadirac. He was a quiet child who found communication with his parents, and especially his father, difficult. He would retreat to the garden and absorb its mediterranean atmosphere for hours on end. Later he claimed in a letter that the recollection of the Cadirac bells found its way into the opening music of this movement "almost involuntarily." It is a serene adagio, of which Aaron Copland (a Boulanger pupil who no doubt learned his Fauré under her tutelage) wrote in the *Musical Quarterly* for 1924: "Its beauty is truly classic if we define classicism as intensity on a background of calm." It is a calm that stands outside the passions of the other movements, partaking in no way of the musical material they share.

The finale (*Allegro molto*) returns to energy, passion, violence. It has a relentless forward drive, unlike anything else in Fauré. A theme of surging triplets drives the music along, and the contrasting ideas recall themes originally heard in the scherzo or the first movement. Fauré keeps in reserve for the coda a grand crescendo and a massive *più mosso* restatement of second subject, now in a triumphant G major.

—Notes by Steven Ledbetter

Next Concert...

Sunday, March 27, 1994, at 3:00

POULENC Trio for Oboe, Bassoon, and Piano

PISTON Quintet for Piano and Strings

BRAHMS Quartet in G minor for piano and strings, Opus 25

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 27, 1994, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Richard Svoboda, bassoon
Rebecca Young, viola	Charles Kavalovski, horn
Jules Eskin, cello	Charles Schlueter, trumpet
Edwin Barker, double bass	Ronald Barron, trombone
Alfred Genovese, oboe	Everett Firth, percussion
Thomas Martin, clarinet	

with GILBERT KALISH, piano

MARYLOU SPEAKER CHURCHILL, violin

POULENC

Trio for oboe, bassoon, and piano

Presto
Andante
Très vif

Messrs. GENOVESE, SVOBODA, and KALISH

PISTON

Quintet for piano and string quartet
(Commemorating the hundredth anniversary of
the composer's birth)

Allegro comodo
Adagio
Allegro vivo

Mr. KALISH, Mr. LOWE, Ms. CHURCHILL,
Ms. YOUNG, and Mr. ESKIN

INTERMISSION

BRAHMS

Quartet No. 1 in G minor for piano,
violin, viola, and cello, Opus 25

Allegro
Intermezzo: Allegro ma non troppo;
Trio: Animato
Andante con moto—Animato
Rondo alla Zingarese: Presto

Mr. KALISH, Mr. LOWE, Ms. YOUNG,
and Mr. ESKIN

Baldwin piano

Nonesuch, DG, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council, a state agency.

Francis Poulenc

Trio for oboe, bassoon, and piano

Poulenc's early music is so filled with the spirit of the boulevard and the *café-concert* that one might be tempted to regard him as a composer congenitally unable to take anything seriously. Largely self-taught, he compounded his musical style from a pharmacopeia that contained large doses of his idols—Stravinsky, Debussy, and Chabrier plus, among earlier composers, Mozart and Schumann. The three sparkling and sassy earlier chamber sonatas give little or no inkling of the unquiet darkness in his nature, given to anxiety and doubt covered with a bright façade. The Trio for oboe, bassoon, and piano of 1926 may be the earliest work that points to this pensive side of the composer, which was to result eventually in such remarkable achievements as the large unaccompanied choral work *La figure humaine*, a strong attack on the Nazi control of France, as well as his opera *Dialogues of the Carmelites* and the late works for chorus and orchestra, *Stabat mater* and *Gloria*. But this aspect of Poulenc is limited to the deeply moving central movement of the present Trio. The opening movement fools us for a moment with a slow introduction of a mildly Stravinskian hieratic character that introduces each of the three instruments in a serious mood before they reveal that this was mock-seriousness and that they can no longer restrain their good humor, though every now and then they try to be sober for just a moment. The final rondo skips along in unabashed high spirits with delicious slips of key and joyful chatter.

Walter Piston

Quintet for Piano and String Quartet

Walter Piston, whose hundredth birthday took place last January 20, was closer to the Boston Symphony, and for a longer period of time, than any other composer. Partly, of course, this fact was owing to his presence at Harvard, where he taught three decades' worth of significant American composers. But it would not have happened had Piston not written music that appealed strongly to three successive generations of BSO conductors, starting with Serge Koussevitzky, whose encouragement gave Piston the impetus to write his very first orchestral work, and continuing with Charles Munch and Erich Leinsdorf. Over the years the Boston Symphony (and the Pops) gave no fewer than ten world premieres of Piston works, and the composer commented on several occasions that his whole image of orchestral music had been shaped by the specific players of the Boston Symphony and the acoustics of Symphony Hall.

Piston's public renown came mostly from his orchestral music, and particularly his eight symphonies, but he was a lifelong composer of chamber music as well, producing an oeuvre that included five string quartets, the present piano quintet, a flute quintet, a sextet for strings, a piano quartet, a piano trio, and a number of duo works and pieces for unusual combinations of instruments. Here, as in the orchestral music, Piston gave each instrument its due with appropriate and effective musical ideas, balanced and played off against one another with superb skill.

Piston composed the Piano Quintet in 1949 on a commission from the University of Michigan for the Stanley Quartet and pianist Joseph Brinkman, to whom the score is dedicated. The opening, in G minor, is frequently regarded as an homage to Brahms, with the piano's songful melody in octaves against murmuring strings. The mood becomes more agitated, with brittle staccati following the legato opening, and the unfolding of the sonata shape takes place through sharp changes of texture and mood in which the strings

often join together against the brilliant *concertante* character of the piano.

The Adagio is subdued and dark after the energy of the opening Allegro. The first violin begins a dark melody that unfolds seamlessly, against which the piano plays a leaping and angular melody in parallel major sevenths. The other strings join the first violin in enriching the texture of the long melody. Though the music works its way to two substantial climaxes, the basic mood remains dark and subdued.

The finale, on the other hand, is active and excited from the outset, with a jazzy repeated-note figure in the strings that serves as the main theme; in lieu of development there is a contrasting section in 6/8, and the movement ends with energy and wit.

Johannes Brahms

Piano Quartet No. 1 in G minor, Opus 25

Brahms may have begun this quartet as early as 1857, though by July 1861 he had only finished the first two movements when he sent them along to his friend and adviser Clara Schumann (along with the first movement of the sibling Opus 26 quartet). Her reactions being generally favorable, he sent the entire score to Joseph Joachim at the end of September; Joachim particularly praised the last three movements but considered the first "not as original as I usually expect of you," and he found the modulation to the secondary theme "positively painful." Later he expanded his views, particularly on the "gypsy rondo" in the finale, to assert warmly that "you have completely defeated me on my own territory." We do not know if Brahms changed anything after reading Joachim's views; the first public performance took place in Hamburg in mid-November with Clara Schumann at the piano. The quartet also played a part in spreading Brahms's name in Vienna, where he went on what was intended to be a short visit the following autumn, though as it turned out he settled there for life. After a private performance at the

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home of the pianist Julius Epstein in October 1862, Joseph Hellmesberger, who had played the violin in the reading, exclaimed, "He is Beethoven's heir!" At his insistence, Brahms himself played the piano part at a public performance in which the gypsy rondo again attracted the most attention. At least one later Viennese composer showed a special interest in the quartet: Arnold Schoenberg, whose admiration for Brahms was as boundless as his understanding was profound, paid it the very special homage of scoring it for full orchestra.

The opening Allegro starts off on its course with two very different thematic ideas, one in G minor, the other immediately following in the relative major. The remainder of the spacious exposition spends a large part of its time (too much, Clara Schumann thought) in D major; the opening phrase is literally repeated, and the listener has no way of knowing at first whether the entire recapitulation is to be repeated literally, or whether this is a feint to lead into the development. Only with the harmonic changes of the second phrase is it clear that the latter is the case. After a wide-ranging development, Brahms brings in the recapitulation not with the opening phrase (which we have by now heard twice in the tonic), but rather with the following phrase, stated in the bright, consoling key of G major. Of still greater emotional impact is the return of the secondary material, originally heard in D major, now in G *minor*, as the fiery elements take control and close the movement solidly in the minor mode.

At one point Brahms labelled the second movement "Scherzo," then recoiled (from a comparison with Beethoven perhaps?) and chose instead what became a favorite term for this type of movement, "Intermezzo." In any case, there is nothing jokelike about this movement, which has a mysterious, subdued feeling with its muted strings, harmonic shifts, and unexpected phrase lengths.

The noble melody of the Andante con moto is first accompanied by eighth-notes in the piano, but over the course of an extended statement Brahms introduces triplet rhythm and later dotted notes, both of which play a part in the masterful transition to a quasi-military middle section. This in turn gradually returns to the opening theme but (at first) in the key of the middle part before it melts back to its proper level.

Haydn had written a famous gypsy rondo in one of his piano trios, and Brahms most assuredly knew that work, just as he was familiar with what passed at the time for authentic Hungarian—read "gypsy"—musical style. The energy and drive, coupled with the instrumental colors and dance rhythms (including the unusual three-bar phrases at the beginning), have aroused enthusiasm in audiences since the earliest performances, especially in the final headlong tumble to the end.

—Note by Steven Ledbetter

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